#369
FEB. 2014

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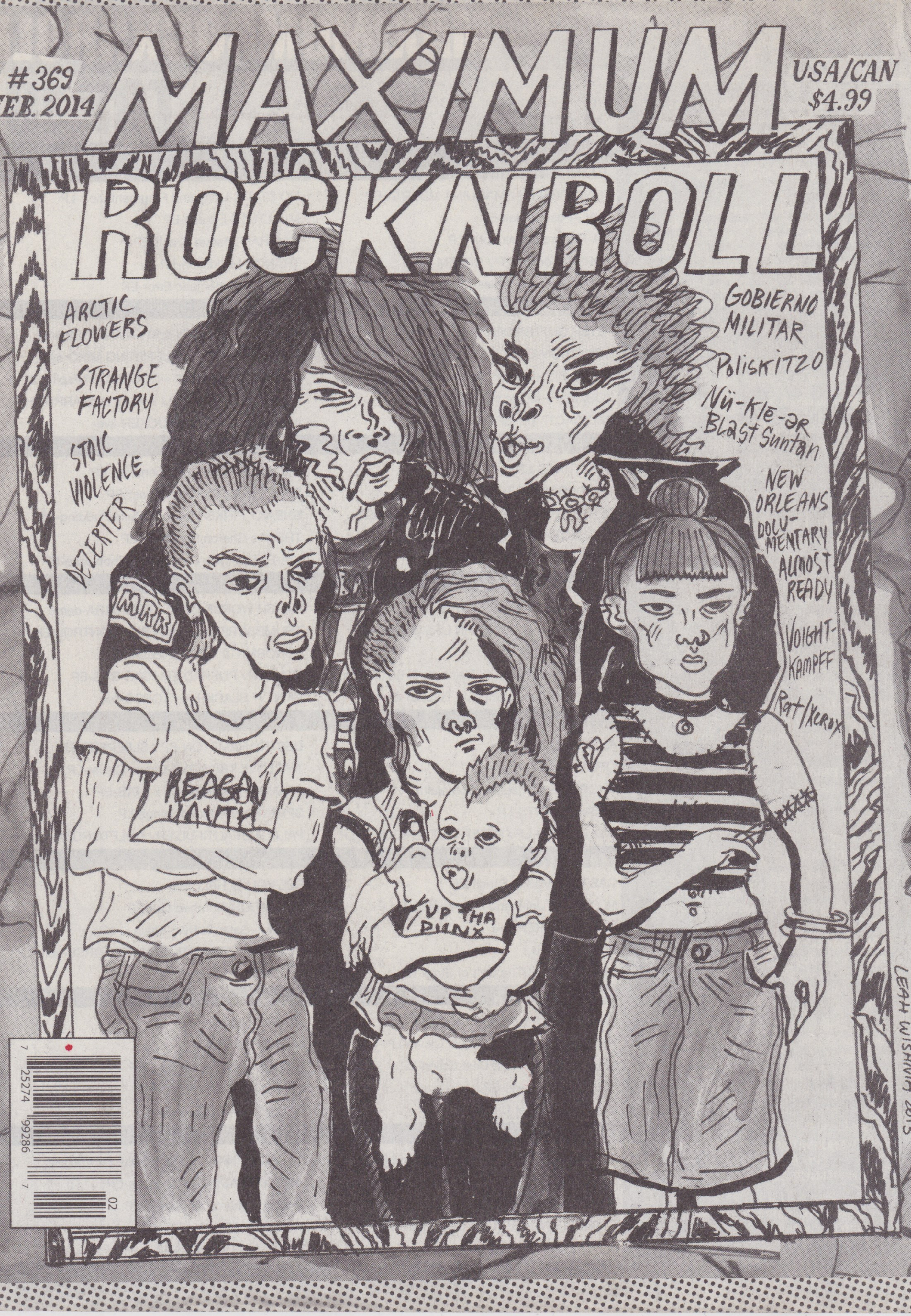
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TOP 10

For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

MARIAM BASTANI

- CØNDITIØN-EP / MAQUINA MUERTA-EP
- SLAG-Pose in Hell-EP
- V/A-Mallorca Punk Vol.1-LP
- NORMS-Tömeg-EP / CREEM-EP
- PROVOS-The Troubles-EP / DIE-Life is Hate-EP
- NO STATIK-Unity and Fragmentation-LP
- MÜLLTÜTE-Exzess-EP
- GAS RAG-Market Crash-EP
- TRANCE-Malidicion-LP
- DARFÜR-Systematic Error-EP

WILL BLOMQUIST

- PETER GUTTERIDGE-Pure-2xLP
- CØNDITIØN-EP / LIFE CHAIN-EP
- LAKES-Blood of the Grove-LP
- KOSZMAR-Jeniec Wojenny-LP
- RADIOACTIVITY-EP / 440-EP
- ATTACK SS/FRENZY-split / MANATEEES-45
- SIXBREWBANTHA/ SUFFERING MIND-split
- AUTONOMY-lathe 8" + DOOMTOWN-split 12"
- SWORDWIELDER-CD / WAU Y LOS ARRRGHS-LP
- LAUDANUM/LOTUS FUCKER-live

MITCH CARWELL

- LIFE STINKS-LP
- TRUE SONS OF THUNDER-LP
- DESTRY HAMPTON-Angel of Madness-EP
- AUSMUTEANTS-LP
- SPRAYPAINT-Rodeo Songs-LP
- NEGATIVE TREND-Mercenaries-EP
- DANCER-My Car Drives Fast-EP
- SNEAKY PINKS-I'm Punk/Puke Pudding-45
- THE #1s-Sharon Shouldn't-EP
- V/A-Philadelphis Cock'n'Roll Showcase-LP

ROBERT COLLINS

- MÜLLTÜTE-Exzess-EP / NAH-demo
- MUERTE-demo / MODERN LIFE IS WAR-live
- CREEPING PINK-demo
- ASPIRINA INFANTIL-El Reino de la Estupidiez-12"
- FRANS HÖYER-Kuuhun Ja Takaisin-demo
- HARSH WORDS-demo / TESTÖKRA-demo
- THUMBSCREWS-demo / PIG//CONTROL-EP
- ABNORMI-10" / MINEFIELD-EP
- STAB-EP / PUSRAD-EP / GAS RAG-EP
- PAINT IT BLACK-live / TORSO-live

LAYLA GIBBON

- ANGIE-Turning-LP
- LIFE STINKS-LP
- SHOPPING-Consumer Complaints-LP
- AUSMUTEANTS-LP
- INDUST-BAG-LP / PETER GUTTERIDGE-2xLP
- DESTRY HAMPTON-EP / SLEEPERS-EP
- THE LOVE TRIANGLE-Clever Clever-LP
- TRANCE- Maldicion-LP / STAB-EP
- SPRAYPAINT-Rodeo Songs-LP
- PALACE BEAUTIFUL-EP / RULETA RUSA-12"

DAN GOETZ

- GAS RAG-Market Crash-EP
- NO STATIK-Unity and Fragmentation-LP
- LOTUS FUCKER-live
- BIG EYES-live
- GREEN BERET-The Cult of State-EP
- SEE YOU IN HELL-live
- CONDITION-Bombed Out-EP
- JOINT≠ -Satan is Real Again…-LP
- NEGATIVE STANDARDS/WHITEHORSE-split-LP
- AUTISTIC YOUTH-Nonage-LP

GREG HARVESTER

- RADIOACTIVITY-Back To Me-EP
- THE LOVE TRIANGLE-Clever Clever-LP
- NO STATIK-Unity and Destruction-LP
- MÜLLTÜTE-Exzess-EP
- GAS RAG-Market Crash-EP
- MOTO-Shitty Kids-EP
- AUSMUTEANTS-LP
- PRINCE-Young Americans-EP
- DEM SCIENTIST-demo
- TRAUMA HARNESS-demo

KENNY KAOS

- SUSPICIOUS BEASTS-Never Bloom-LP
- NIGHTMARE BOYZZZ-Bad Patterns-LP
- THE KIDNAPPERS-Pills-EP
- CAPITALIST KIDS/TIGHT BROS-split EP
- DANCER-My Car Drives Fast-EP
- SNEAKY PINKS-I'm Punk/Puke Pudding-45
- WESTERN ADDICTION-Pines-EP
- THE #1s-Sharon Shouldn't-EP
- MUD CITY MANGLERS-45
- THE PLAIN DEALERS-45

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PO BOX 460760
SAN FRANCISCO, CA 94146-0760

Phone (415) 923-9814
www.maximumrocknroll.com
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TOP 10

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MUD CITY MANGLERS-45
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THE NEW SOUND OF NUMBERS-LP
V/A-Philadelphia Cock'n'Roll Showcase-LP
PETER GUTTERIDGE-Pure-2xLP
THE SLEEPERS-Seventh World-EP

RAY LUJAN

THE #1s-Sharon Shouldn't-EP
AUSMUTEANTS-LP
DOWN AND OUTS-Lifeline-CD
EUREKA CALIFORNIA/GOOD GRIEF-split EP
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MAD CHOICE-Safety Net-CD
NIGHTMARE BOYZZZ-Bad Patterns-LP
RADIOACTIVITY-EP / SWEET TALK-12"
WAX IDOLS-live / THE FLATLINERS-live
TV GHOSTS-live

KEVIN MANION

DIE-Life is Hate-EP
STAB-Blindness and Lies-EP
LIFE STINKS-LP + live
GAS RAG-Market Crash-EP
MÜLLTÜTE-Exzess-EP
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GREEN BERET-EP / CØNDITIØN-EP
V/A-Mallorca Punk Vol.1-LP
PERFECT PUSSY / QUAALUDES-live

RAY SUBURBIA

AUSMUTEANTS-LP
SNEAKY PINKS-I'm Punk/Puke Pudding-45
NUEVA AUTORIDAD DEMOCRATICA-12"
O! KULT-Mi Smo Drvaza-LP
SHOPPING-Consumer Complaints-LP
PIG//CONTROL-Trauma-EP
MAQUINA MUERTA-Maquina de Muerte-EP
RADIOACTIVITY-Back to Me-EP
MÜLLTÜTE-Exzess-EP
V/A-Mallorca Punk Vol.1-LP

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NORMS-Tömeg-EP / BRUTAL VERBIMMELT-LP
V/A-Mallorca Punk Vol.1-LP / CØNDITIØN-EP
NUEVA AUTORIDAD DEMOCRATICA-12"
RADIOACTIVITY-Back to Me-EP
ASPIRINA INFANTIL-El Reino de la Estupidiez-12"
DESTRY HAMPTON-Angel of Madness-EP
ABNORMI-10" / MÜLLTÜTE-Exzess-EP
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RADIOACTIVITY-Back to Me-EP
PRINCE-Young Americans-EP
MÜLLTÜTE-Exzess-EP
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AUSMUTEANTS-LP
NO STATIK-Unity and Fragmentation-LP
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NUCLEAR SPRING-Run Me Up the Flagpole-EP
GAS RAG-Market Crash-EP
MÜLLTÜTE-Exzess-EP
PROVOS-The Troubles-EP
DIE-EP / NUEVA AUTORIDAD DEMOCRATICA-12"
GREEN BERET-The Cult of State-EP
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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/November '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in IRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston & Germany Scene Reports.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, Al, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Cañadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports.
Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terriblé Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Disturd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nuclëar Fröst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

#363/August '13. Las Otras, Toinen Vaihtoehto zine, Sudor, Terveet Kädet, Black & White, Stillsuit, Taquila Mockingbird, Arturo Vega, Ruined Families, Baitline!!! zine, R.O.T.T.E.R., No Mistake, Siren Songs, Yorba Linda, CA scene report.

#364/September '13. Last Chaos, Snob Value, NE! Records, RAD, Asile, Whatever Brains, The New Flesh, Trashies, Forgotten Generation, Nightfall/ Population Zero, Texas Filth Scene Report.

#365/Ocotber '13. Condition Tour Diary, Zudas Krust, Doomed Society Radio, Kontrasekt, Bib Black Cloud, Hero Dishonest, Violent Party, Helvetin Viemärit, Malcolm, Clearview Records, Brno, CZ Scene Report

#366/November '13. Chaos Destroy, Permanent Ruin, Thisclose, Halsey Swain, Rosa Apatrida, No More Fiction, Räjäyttäjät, Nudes, Tarantuja, Destruye y Huye, Vertical House Records, Punk Photo Roadtrip

#367/December '13. The Mob, Creem, Gag, generacion Suicida, Good Throb, Force Fed Drugs, Total Trash, Life Chain, Concrete Worms, War// Plague, Julia Ostertag, Bad American.

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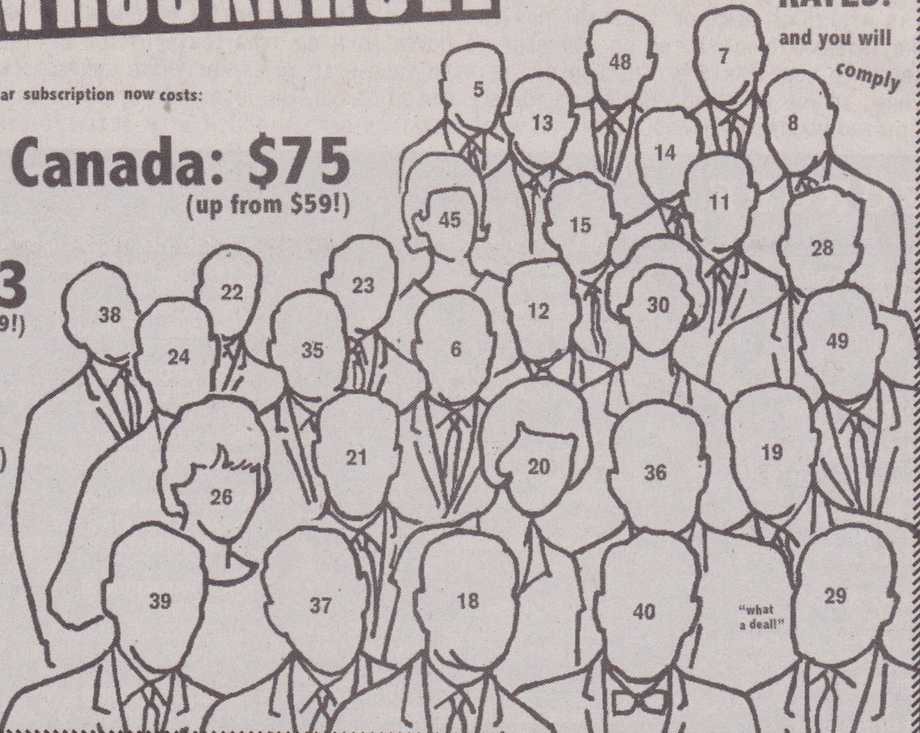
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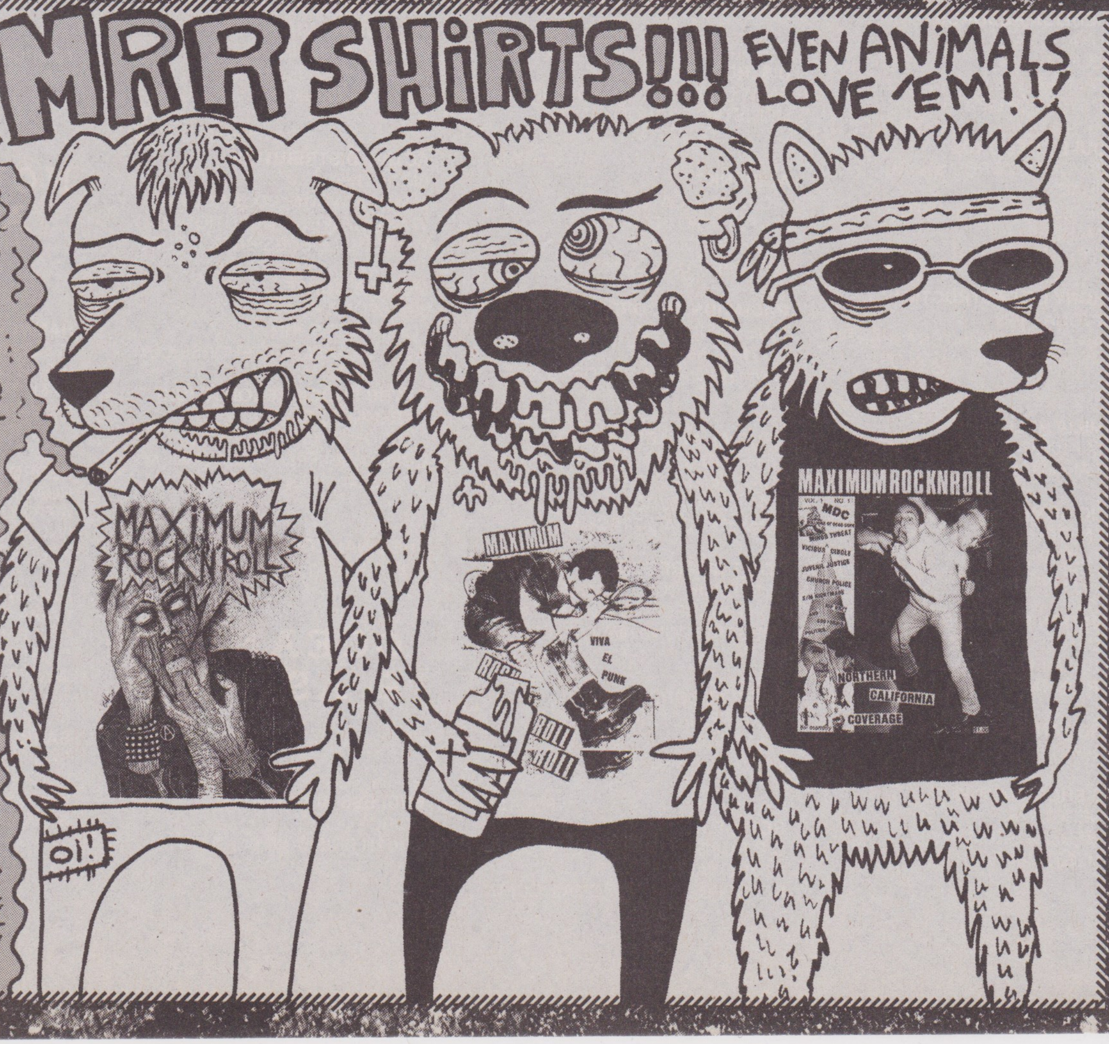
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LETTERS

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Dear MRR—

This is Paul Abuse and I want to say a few things that need to be off my chest. First thing is, I want to tell punks about a great band from Chicago called the Nukes. This band is the only one to reply to me when I wrote them out of the demos section. Their demo is fucking great! I hope they will make a 7" or a vinyl LP in the future. Great early '80s Boston hardcore influence. FU's do come to mind in that statement. This is a band worth checking out at all costs. Lucas told me that Grave Mistake Records had some of their demos but not sure about now, try to contact the band and see if any are still available and for any info contact: Lucas Mokas, 2937 W. Nelson St. Apt. 1, Chicago, IL 60618.

Second point is about people who have lost the art of letter writing, which happened since the internet brainwashed people into communicating only by e-mail. I think it's possible to do it both ways for people, if they give a shit to reply to people. I have written a few bands in the demos section and I have not gotten a fucking reply whatsoever; bands like the Hoagies, Reckless, Pissheads, Thumb Suckers and Snob. I am interested to hear your music and check out other good hardcore bands that don't suck.

I would like to know why you guys don't reply to people who want to check your band out or even try to respond to others who may not have a fucking computer? Why put a street address if you don't intend to reply to people? This makes me think I am wasting my fucking time and to the Thumb Suckers I sent 3$ for your demo and I expect to get a copy of it. I have been ripped off by bands that don't give a fuck!

If anyone else has experienced this kind of situation contacting new bands, you are not alone. We all get fucked over equally.

That's all I got to say on this topic and check out the Nukes music, it rules! All you other bands could get the same plug if you get off your fucking stuck up asses!

—Paul Abuse

Dear MRR—

My War//Plague review in issue #367 caused a fair amount of controversy. I will admit it was not my finest piece of analytical writing, but I have to say that that record was not Profane Existence's finest release. I'm sure War//Plague and the people who helped with that release are decent punks with a solid message. But, that does not mean I have to encourage the release of what I consider to be stale music or give it a good review. I appreciate *Maximum Rocknroll* as a forum to provide us with the freedom to discuss music and the right to not all agree.

That said, I will always back up what I say but I am not a big letter writer or internet poster. I prefer more direct forms of communication. But, with the recent controversy surrounding Mykel Board's refusal to answer for things he said in these pages, and out of respect for *MRR*, I am responding. The coordinators made me aware of two articles—first, Felix Havoc's column in the last issue and secondly, a web post on Profane Existence's website.

To respond to Felix Havoc's column in issue #368 of *MRR*, I just want to say that I am not the arbiter of punk taste. I write reviews based on my knowledge of punk and my experience. I listen to a wide array of punk, including punk from the Midwest—some of it being from the early days, like Hoosier Hysteria material, to more recent bands like Varix, Question and Brain Tumors (whom I went on tour with in 2011) who are all from Minneapolis. Midwest hardcore has floored me in the past decade—from Inmates and Avon Ladies to Cardiac Arrest to less conventional bands like Human Eye or Condominium, to name a small handful.

I must say in all seriousness, Havoc Records is an inspiring label and distro and continues to be one of the many backbones for punk distribution in the US today. Felix's last column used my War// Plague review as a jumping off point to pontificate about the joys of Middle American living. It's really nice that the Midwest turned out to be the place to become an all around solid middle-class citizen, with a penchant for record collecting and antiques, Felix. I'm glad you found a home and a strong sense of community.

Your column suggested the upper Midwest specifically to be a haven for stability but for me, personally, I want unstable punk by unstable characters. The punk communities that are the most ground breaking, from what I've seen, are the cities that are a magnet for youths. I'm not saying that one has to be young to produce solid punk—but on the whole, young punks have a lot less to lose (like mortgages, jobs, collectables) and that creates a seething cauldron for an anything-goes attitude, which is punk and creates punk and fuels punk. The best music exists where the struggle lies, not where there is an ability to invest in real estate, even on a modest budget. Punk is not meant to be safe and follow a standard format with standard safe politics and the same old riffs. Unfortunately, that is what *I* heard from War//Plague's 7" and have heard recently out of the established Midwest crust scene.

That said, punks do age in place in US cities such as Minneapolis, Portland, Richmond, and the Bay Area—mostly because the quality of living is pretty decent. But, the deciding factor of those scenes and whether they continue to produce new and interesting punk, is whether the older punks become elder statesmen or bleeding deacons. Elder statesmen set a precedent, continue to live by their politics, and support the next generation but step back and let it unfold without meddling or bruised egos (a good example is Portland). They only give their opinion when asked and let the next generation sort it out for itself. They don't talk down to younger punks who don't care what they did 20 years ago or think their new band sucks—the nice sheen on their vest lets it roll off them, as so many other comments have over the years.

Unfortunately, what I have had to deal with are ridiculous internet rants, misquotations, assumptions about my very involvement in punk and a lot of bleeding deacons telling this little lady that her 158-word review in *MRR* #367 was wrong. The people so far who have come out and waved a finger in my face are old men, and over what? Because I said that "the '90s may be dead, but you're nailing your own coffin here" and "washed up '90s repros don't have to happen." Well, What you did yesterday was what you did yesterday and that and $2 will get you a ride on the bus.

Which leads me to the Profane Existence's web post (speaking of what you did yesterday) entitled, "Maximum Rock And Roll Reviews…A Venture Into Elitism." Can I just say—y'all released a "limited edition" vinyl record. A limited edition vinyl release is a venture into elitism itself. To attack *Maximum Rocknroll* and state that *MRR* should have, in some way, censored my review because it was not to your liking, suggests a desire to oppress freedom of speech and opinion in the punk scene. That in itself would be going against the very ethos of punk. And to say that I gave it such a bad review without listening to the record or reading the lyrics is absurd—that is why I gave it a bad review! And in regard to certain older male punks doing more in their lives than I ever have done, it's because *they're twice my age*. I don't consider releasing or playing in B grade punk bands to be doing much, though.

The fact that you are taking me, one writer, and applying my review of one band's record to the entity of this magazine, the volunteers, the DIY international community who contribute monthly, and its very history and foundation is far fetched. I am not a scapegoat for all that is wrong with *MRR* and modern day punk—the idea that *MRR* is elite or favors the West Coast has persevered for decades, probably before I was born. And I'm sorry you don't like Discharge as much as I do—you're missing out.

I hope my writings have not caused a riff in the relationship between *MRR* and *Profane*—if it did, that would be sad on Profane's part and I am one woman who is not the spokesperson for *MRR* in the least.

Up the punx,
—Amelia

Dear Maximum Rocknroll—

I read with mixed amusement and amazement Julia Booz's review of the zine *Rebel Clothes Rebel Songs Rebel Pose*, in which she takes a line I wrote in a CrimethInc. publication about punk out of context and then adds, "Of course I've removed it from its context, but it still feels gross because I don't like hearing outsiders' criticisms." She goes on to refer to a quotation from Joel Olson in *Profane Existence* as being from an "insider."

I've been around long enough to recognize what this means. *Beef.* This is like when Agnostic Front played the Fallout Shelter here back in 1987 and Roger Miret shit-talked someone on the mic by saying he was a bad skater. But this is worse than being called a bad skater—I'm being called an outsider to punk, the only homeland I've ever known. *Julia Booz is questioning my punk credentials.*

Brace yourselves, dear readers, as I try to defend myself.

Sure, old man Yohannan refused to review the first demo tape I sent to *MRR*—"too metal"—and, years later, he booted CrimethInc. from the roster of *MRR* columnists for some kind of moral turpitude that was invisible to everyone but him. But those were practically rites of passage while he was the zine coordinator—that shit happened to everybody. As soon as he passed away, our column was reinstated and ran for many years. Arwen gave her whole column over to reviewing the last issue of my hardcore zine when it came out in 2003.

Permit me to cite a few more details. I showed up to the beginning of twelfth grade with a bruise on my arm in the perfect shape of a Doc Martin boot print from a 7 Seconds show that ended, as usual, in a skinhead riot. Sam McPheeters put me in a headlock for dancing too hard when Born Against played the Che Cafe. When the Subhumans stayed at my house, the string section left to get a hotel room because my place was too uncomfortable—and when Doom was driving us around the UK and our band stayed with Dick, his partner made things uncomfortable by hitting on me in front of everybody. One Life Crew recorded a personal diss aimed at me on their Victory Records debut and Tony Brummel made them take it off so it wouldn't give my band "free publicity." When Ian MacKaye and I were on a panel in DC about punk and politics, he attacked me for not being a pacifist. When Tragedy played our living room on their first tour, local lunatics set off a fire extinguisher to try to pick a fight—but that was nothing like the riot at our show in Belo Horizonte when Point of No Return got into it with the anarcho-punks and the military police showed up with their machine guns out.

Last Friday night, we had a house show here in my living room with a bunch of punk bands, and somebody stole my electric razor from the bathroom. None of this reflects well on me as a person, but it's the kind of thing that will be familiar to anyone who has put in several decades in the punk underground.

If Joel Olson, who ended his days as a professor, counts as a punk insider—and I strongly believe that he does—then what, exactly, do I have to do to qualify as a punk? Julia Booz, I await your response. Thanks for printing this, and for keeping *MRR* running all these years.

—Brian c/o CrimethInc.
PO Box 494
Chapel Hill, NC 27514
USA

Sorry Brian! My mistake—I took your quote out of context and am guilty for not knowing (and not bothering to find out) who wrote the essay. I think it was also Rebel Clothes *that removed some context, as it is an entire zine of cherry-picked anarchists' critiques of punk with sparse notes from the assembler. Please accept my apologies, and for anyone who wants to read the essay "Music as a Weapon" in its full context, it's from* Rolling Thunder #7 *and is available in pdf form on CrimethInc's website.*
—Julia

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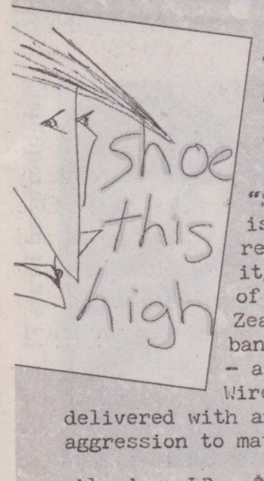

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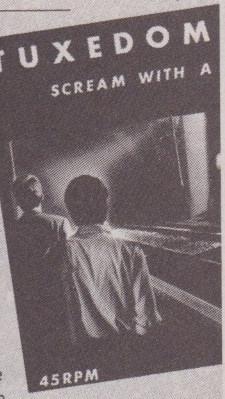

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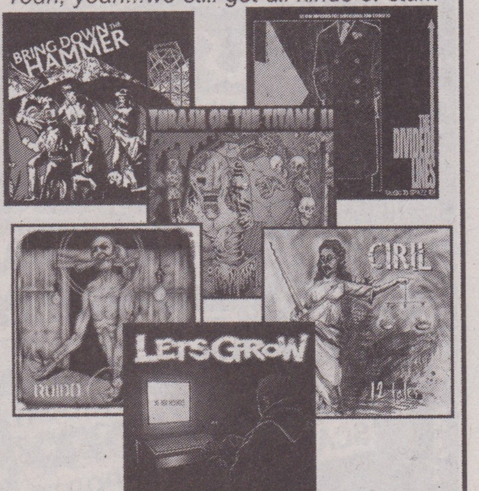

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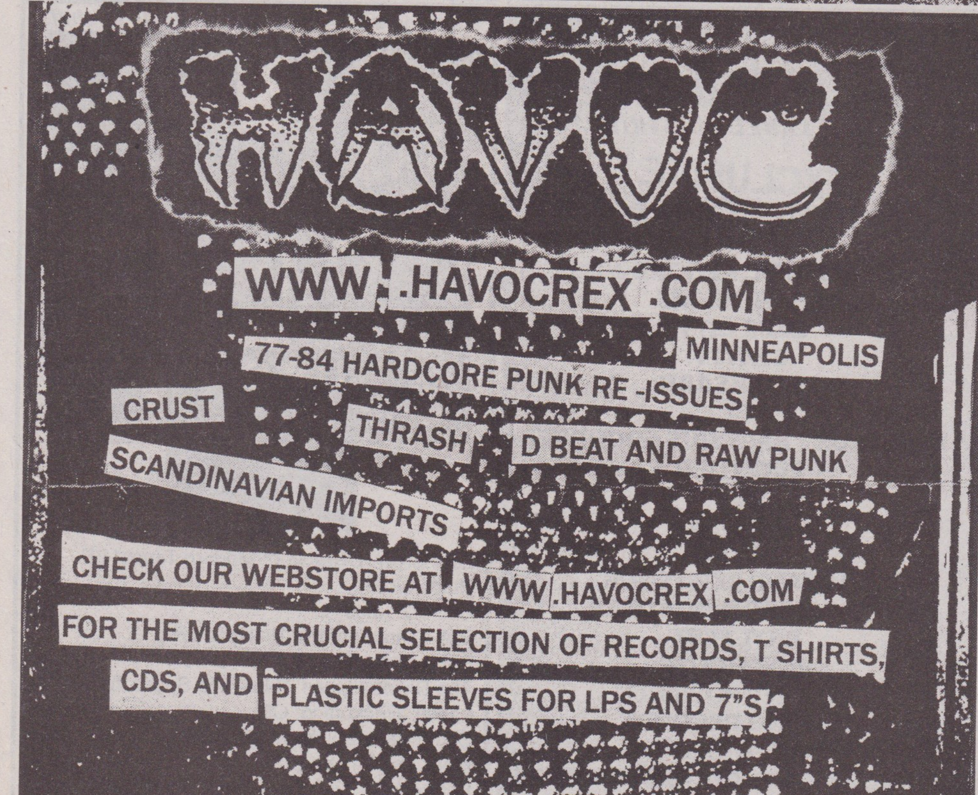
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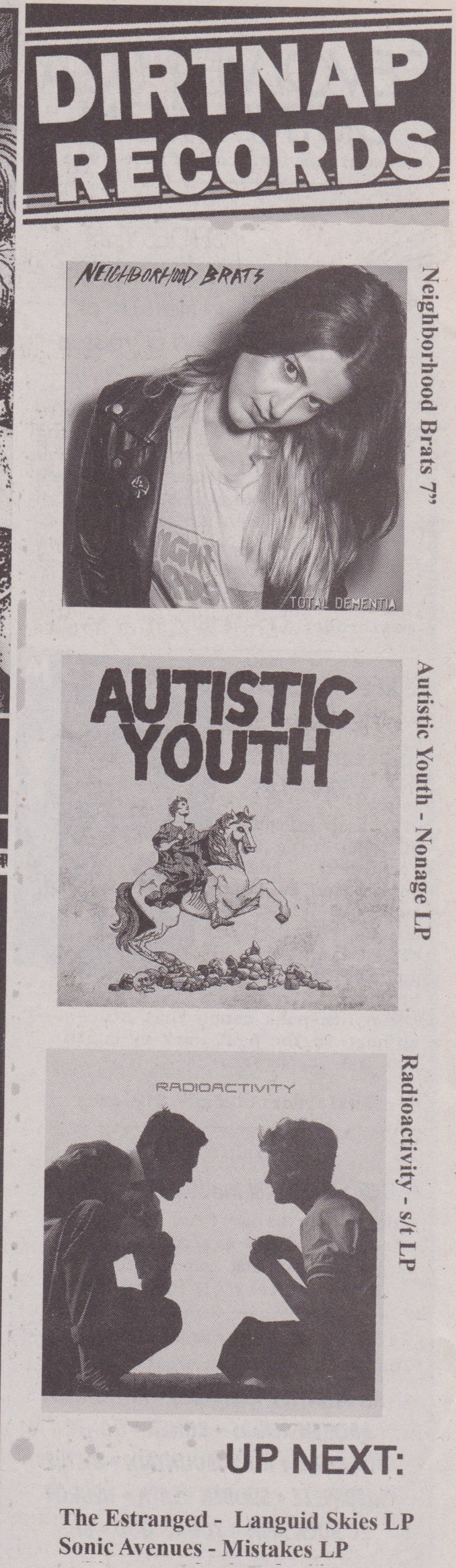
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RALL DEAL

COVERAGE OF THE ANTI-NSA PROTEST IS AN EXAMPLE OF A NEW WAY TO DISSEMINATE GOVERNMENT BS

Redirection to Water Down the Potency of Dissent

On Saturday, October 26th several thousand people gathered near the Capitol Building in Washington to protest the National Security Agency spying against Americans. As juicy news, it didn't amount to much: no violence, no surprises. Politically, it marked an unusual coalition between the civil liberties Left and the libertarian Right, as members of the Occupy Wall Street and Tea Party movements stood side by side. But that's not how it was framed.

The way U.S. media outlets chose to cover the march provides a fascinating window into a form of censorship they often use but we rarely notice: redirection. The message of the marchers was straightforward. According to the British wire service Reuters, the protesters carried signs that read "Stop Mass Spying," "Thank you, Edward Snowden" and "Unplug Big Brother." USA Today reported another sign — "No NSA mass spying" — and that marchers chanted "no secret courts" and "Hey hey, ho ho, the NSA has got to go."

The message of the marchers was unambiguous: they demanded that the NSA stop spying on Americans, or be shut down. If the signs and the slogans and the things marchers said weren't clear: "this isn't about right and left, it's about right and wrong," USA Today quoted Craig Aaron. The group that organized the event is called "Stop Watching Us." Not "Keep Watching Us, Albeit With Increased Congressional Oversight."

Stop laughing. I know, I know, no one in the history of protest marches has ever called for half-measures. U.S. Partly Out of Vietnam! Somewhat Equal Rights for Women! Yet that's how the media covered the anti-NSA event.

First line of USA Today's piece: "Thousands rallied against NSA's domestic and international surveillance on Saturday by marching to the Capitol and *calling for closer scrutiny* of the agency as more details of its spying are leaked." Associated Press headline: "NSA spying threatens U.S. foreign policy; protesters demand investigation of mass surveillance." MSNBC: "'Stop Watching Us' sees a chance to reform the NSA"

It is true that "Stop Watching Us" sent a letter to Congress. But there's no way for a fluent English speaker to interpret their statement as "calling for closer scrutiny" or "reforming" the NSA. "We are calling on Congress," the group wrote, "to take immediate action to halt this surveillance and provide a full public accounting of the NSA's and the FBI's data collection programs."

Unambiguous.

"Stop Watching Us" didn't call for "reform." Nor did the October 26th matchers. They called for the NSA to stop spying on Americans. Some of them called for the NSA to be closed. No one called for less than a 100% end to domestic surveillance. USA Today lied about the rally. So did the AP. As did MSNBC. They did it by redirecting a radical, revolutionary impulse into a moderate, reformist tendency.

The U.S. is an authoritarian police state with democratic window-dressing. Stopping NSA spying on Americans would fundamentally change the system. There's no way the government, or its mainstream media outlets, would voluntarily give up their info trolling. What they might do, however, is "pull this back," as Al Gore said. "I think you will see a reining in."

Categorizing strong political views of swaths of Americans as weaker, more moderate and watered down than they really are is a relatively new tactic for American media gatekeepers. Until recently, the standard tool of the U.S. censor when confronting dissent was to ignore it entirely (c.f., the 2003 protest marches against the invasion of Iraq and the long time it took for them to cover the Occupy movement of 2011). For activist groups and protesters, this might seem like an improvement. Which is what makes it pernicious.

Getting covered by the media isn't always better than being ignored. If your radical politics get expressed in public as moderate reformism - and you tacitly acquiesce with this misrepresentation by your silent cooperation - you're serving the interests of the system you oppose, making it appear open to reform and reasonable, and you less angry than you really are even though neither is true.

(Ted Rall's website is tedrall.com. Mail: POB 2760 NY NY 10163)

ANDREW UNDERWOOD

It is winter. I mean, yeah, no shit it's winter but even our tender pampered San Francisco selves are suffering a chill these days. Hell, I went to a show the other day and moshed in mittens and a winter coat (more on that gig in a bit)! Of course all I have to do is pick up the phone and talk to my folks in DC or my Grandmother in Minnesota to remind myself how good we have it, but still… it's frickin' cold! Fortunately, in defiance of the adverse weather conditions I have picked up enough hot new records to keep my spirit burning.

In terms of exceeding expectations, nothing this month can remotely compare to the hotly anticipated (at least by yours truly and select global noizy hardcore fiends) EXIT HIPPIES/ LOTUS FUCKER split LP. I haven't been able to follow EXIT HIPPIES (nee. EXITHIPPIES/EXIT HOPPERS/etc.) for a bit because of the severely exclusive 7" series they've been releasing lately (sorry dudes, I like your band but I don't $18 7" like your band), and it's interesting that their side of the slab is for them a reasonably straightforward take on sloppy early crust-core, though I suppose the SORE THROAT pisstake art on their side in retrospect, was a pretty clear indicator of this direction. There are a few forays into sound collage and audio effects, but this is a pretty tame record compared to their earlier techno-drenched (*Hard Funk 12"*) feedback-laden (*Record and Fantasy* EP) noize-fests (split with STAGNATION, etc.). That being said, these cats are goddamn amazing at just being a great fucking heavy hardcore band, and the deeper you get into their side the more the structure collapses into a trademark EXIT HIPPIES freakout session and there is a tight break beat at the very end to satisfy the hardcore fans. LOTUS FUCKER present here their first new material in quite a while, and completely kill it as usual. Their process of writing material in blocks to be presented the same way live is an approach that I wish more bands would embrace, as the organic flow from one song to the next is remarkably compelling. This newest stuff lacks the epic scope of the *Forever My Fighting Spirit* LP, focusing instead on a visceral immediacy that really highlights their Japanese influences, while at moments also recalling the last great American band of Japanese hardcore interpreters, NINE SHOCKS TERROR. Unlike NINE SHOCKS, LOTUS FUCKER have always had moments of melody, guitar jangle and naked emotion that add a bit of a Revolution Summer edge to their hardcore formula as well, especially in the side-closing "My Eyes Bleed". Like I said, I have been eagerly anticipating this record since it was in the tentative planning stages, and while that kind of anticipation can sometimes mute the impact of a record when it finally comes out, this one was absolutely as great as I was hoping it was. Top 10 of the year material for sure and a must have for anyone who's interested in hardcore that defies convention without pretense. (SPHC Records)

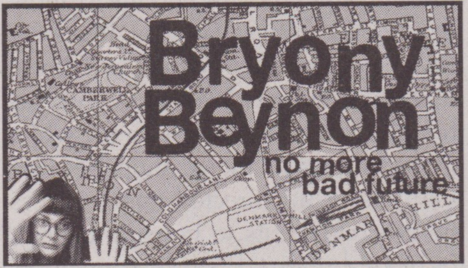
As an aside, LOTUS FUCKER was the band for whom I performed the aforementioned mitten mosh when they played in Oakland recently. It was an amazing, exhilarating performance, one that meant a particularly great deal to me because I have been following LOTUS FUCKER since the beginning of the band and had never seen them (their last Bay Area gig happened two days before my wedding, so needless to say I wasn't able to make it). Sadly, what should have been an amazing night was soured by the fact that some rotten piece of shit fake punk stole LOTUS FUCKER and SEE YOU IN HELL's tour money at some point during the gig. I hate the idea that the punk community needs to actively police itself, but obviously there is a person or persons in the Bay Area (and I think those of us who were there have a pretty clear idea about who the prime suspect[s] are) who can't be trusted or even welcomed in the scene any more. Certainly if I were ever to discover the guilty party, I would administer unto them the most painful purple nurple in the history of mankind.

On a much lighter note, Not Very Nice have sprung a delightful surprise on the, um, raw punk community(?), as they've pressed the long-rumored but rarely heard REALITIES OF WAR recording onto a remarkably good-sounding EP. REALITIES OF WAR were a band for all of one afternoon's recording session, a product of a very young Jacky (Crust War records, ASPHYXIA, GLOOM, FRAMTID, etc.) and his classmate's Naoki's obsession with DISASTER, DOOM and SORE THROAT. Based on that description alone, I'm sure it sounds awful (God forbid anyone ever hear the first recording session I was a part of!), but this is actually remarkably powerful stuff, obviously highly derivative (yeah, there are some riffs that these kids lifted from DISASTER that DISASTER lifted from DISCHARGE themselves, with only minor tweaks along the chain of possession) but for two high school kids and a portable tape recorder…*holy shit!* Seven songs, only two of which they even bothered to name, blast out in about eight minutes of piss-raw hardcore goodness. Not only is this an interesting historical document based on what Jacky went on to do, it's the kind of thing that should inspire any punk who's got an idea rattling around in their brain for a new band (or just a thing they're into at that very moment) to just fucking grab a buddy and a tape recorder and see what happens. (Not Very Nice)

On a much darker note, the MAQUINA MUERTA self-titled EP is a chilling work of minimal DISCHARGE-derived hardcore punk brilliance. While I loved the D.H.K. LP because it seethed with the kind of ferocious punk rage that says "we can, we must, we will", this record comes from a place of utter desolation, an affectless elegy for a world that is already beyond redemption. Certainly the hollow, flat production contributes to this atmosphere of menace, but most of the darkness is in the performance. The riffs are minor key and the guitar is just off-tune while the drums plod like a funeral march accompanied by cymbal crashing like the tolling of church bells for a funeral. Over it all, the vocal doesn't so much shout or scream as wail, lyrics all a-drip with misery and woe and desperation. This is a record that demands a second listen, then a third, and never stops feeling like it may be not only one of the best but one of the most *important* records to come out this year. Of course it is worth noting that this band was forged in the crucible of Mexico's violent reality, and their despair and dystopian outlook are realistic reflections of a horrific reality that most punks thankfully have not had to experience. Time makes fools of us all, and the larger community may not agree with me, but I believe that this record may be the first to come out of North America in the 21st Century that will one day stand alongside the SHITLIKERS and ANTI-CIMEX EPs. Yes, it's that good, yes you need to run to fucking get it while it's available. I wish I could find more words say about this, but it's really just a breathtaking work, from the songs to the lyrics to the art to the silkscreened sleeves; one of those rare complete works that needs to be experienced first-hand to really be understood. (Metadona Records)

Since this column has taken a bit of a dark turn this month, what with punks robbing punks and dystopian d-beat dominating the scene, I think it's best to end on a record that comes in a gatefold with a pop-up center from a band that is only interested in smashing the system to the extent that it doesn't interfere with their beer-drinking. Yeah, Tokyo's EXTINCT GOVERNMENT (coming up on their twenty year anniversary!) has a new record and it's a ripper! It's been a long goddamn time since the last EXTINCT GOVERNMENT recording, and they've brought their A material to the table for this record, ripping out four new tracks of fist-pumping Burning Spirits hardcore, cemented with catchy leads and their trademark UK '82 touches. Two re-recorded tracks from their 1998 LP on Overthrow fill out the EP and serve to highlight the quality of the new material (though I've always been partial to the crazy DEATH SIDE-esque dueling leads on "Destruction? Creation?"). This EP, snazzy packaging and all, comes courtesy of Pogo 77 records, a label that I'm thrilled to see jumping back into life after a long period of inactivity. (Pogo 77)

Alright punks, that's all for now. I hope you had a tolerable holiday season and I'll see you next time around for some top ten of 2013 action and some new SUN CHILDREN SUN material! Email to agunderwood@gmail.com, write c/o MRR, and if you are scrambling for a late Xmas present for yours truly I've been looking for the MINO-5 *Stagnate* CD and the V/A – *Nativity of Stimulus* CD. Thanks!



Today's a day for reading about death of a legend that everyone would rather forget was a communist, for data entry in bedroom catacombs, my warm tomb, the judder riot vans chasing down student struggle, of near-frozen pipes and examining my own hands for signs of change, bursting blisters, slowly getting better at drums, getting worse at diplomacy. Getting hard out here. The former leader of a local Maoist cult from the '70s kept three women in domestic servitude three streets away from our house. Everyone they interviewed just said the same thing: "I don't even know my neighbours."

I suppose that's how these things happen. The idea of 2014 leaves me out of place and out of time, sinking into old lady thoughts of my youth, of how recent the millennium feels, and of endless questions: will this be the year that X, Y, Z finally happens? It will definitely be a year to shed shit friends, be rid of toxic habituals, social rituals and to tour the USA. I'm punked out from writing my End of Year top ten (findings: I played and wrote a hell of a lot more punk than I listened to this year), so here are some thoughts about gentrification and thee nature of:

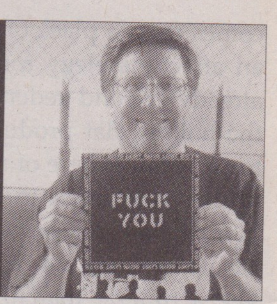
In November I put on Iron Lung in a youth club in Peckham, panic-booked a sports hall then realised quickly that the unfathomably loud echo chamber effect was beyond novelty and totally unworkable. A side room prevailed and a good evening was had—joined by the Lowest Form, Semi (our second show) and the last London gig for ex-shank Scottish Behemoths The Process. It was fun. The next afternoon, I looked on the internet, that melting pot of unsolicited fucking opinions, and saw someone who'd been at the show noting how they'd "had fun gentrifying Peckham." When this was queried, they followed up with that if you're "white, middle class and university educated" then going to a gig in (what he had termed) a "black area" is gentrification. This made me cringe and then it made me think about the multiple axes upon which I disagreed with this jokey/reactionary statement, and why, and about the limited analysis it betrays, what a spoon-fed idea of the real nature of gentrification in south London, and how/if punk plays into all this. I get that this was probably a tongue in cheek statement (gentrification has been well under way in Peckham for years), but it did remind me how punk in London harbours a lot of reactionary crap when it comes to our engagement with the neighbourhoods that gigs actually happen in, plus the idea that "punks"=white "locals"=black is super gross, dehumanising and cringe-ly racist—not to mention very often, although not often enough, untrue. Even if that equation, as it too often does, appears to be the material reality of too many gig situations, taking it as "just a fact" or even just doing nothing to push against it is unbelievably bleak.

For context: pockets of South London have been undergoing a period of intense social cleansing, gentrification (if you want to call it that), for up to fifteen years. It's the result of collusion between property development companies and particularly gutless councils that hold local budgets and the power to grant planning applications for luxury flats to said large scale private property organisations in the business of what they call "regeneration." The power of the individual in the dynamics of gentrification is always overstated because cupcakes, buggies/strollers and yoga are easier targets than power structures or greasily unaccountable councils and are a better source of the apparently enervating game of ever-decreasing circles that is the finger-pointing of hypocrisy ("Hey! You can't organise around housing in this community *and* like good coffee and art, you must be a hipster!" howls a lone voice apparently still caught up in the zeitgeist of 2002).

Peckham is a classic case. It's awash with the outward signs of what estate agents call an "up and coming neighbourhood." The gig I did, for what its worth, took place in a local youth centre that helps unemployed young people (black and white) get training and skills—not a posh pub or a wine bar (and believe me there are enough there to choose from). What does it mean, though, for a white punk to count the black faces on a street they're unfamiliar with (or, more likely, have read about them in the newspaper once) in order to discern if it is "gentrified" or not? Is this really stringent analysis, or actually just a practical form of racism, reducing people to ciphers, deciding for your self what they represent to you? You can extrapolate this argument to sweeping comments about "the black community" and "black leadership" that are often made in the media here (usually when someone has been stabbed). Community is diverse, multi-faceted and messy and it just won't be colour-coded quite so neatly in a city like this. Moreover, a purely race-based idea of what gentrification is (i.e. in this person's argument, white people in a "black area" = gentrification) usually ends up pretty racist through generalisations—such as this case implying fairly clearly that in this argument that black punks don't exist, aren't allowed to go to university, or can't be middle class? I hope you got past the checkpoint back into your "white area" … but no, wait, cities do not work that way, and certainly not if that's the direction you're headed.

There's a wider issue here, of course, about where we direct anger or energy if actually looking to change things, rather than commentating/facepalming from the sidelines. How to approach this whole sorry mess if hoping to fight against the seemingly unstoppable, not to mention global, tide of urban bullshit, price-outs, pain—erasure. Here's a thought, then: gentrification, at its root, is caused by power and the relentless sanding down of edges, people and life to allow for smoother flows of capital. It's never *really* been about the actions or cultural taste of individuals. We can't carry on as though the real enemy we as the white girl setting up a vintage shop, because this type of misdirected anger allows the draconian cuts to housing benefit, the blood-hungry, cowardly councillors retiring into landlordism and tycoonery to get away with it. It also leads to self-cannabilising, paralysing inaction over not wanting to be seen as a hypocrite. Well, I have news! It's okay to enjoy nice things! In so many cities across the world it's a venal council, or local equivalent and their close ties to some kind of regeneration firm that is the true culprit of these gleefully inflicted slow punctures to social cohesion (Crisis were right about Southwark town hall, eh?) So cupcakes, yoga, prefixes like "artist-run" or "artisanal" are all just symptoms really, sometimes troubling ones, yes, but these are not the cause; the longer they're allowed to be presented as such, the longer the good coffee and the nice houses warm the wrong hands and bodies.

AL QUINT



WHEN BLACK FRIDAY COMES...

Yes, I'm quoting a STEELY DAN song. You know, one of those bands that punk set out to destroy. But when I was 15, I liked the song so much that I got the single and it still has a place in my record collection. I've even got the double LP greatest hits collection I probably picked up for buck or two. A few of their songs did "rock" and that's one of them. I even have the song on my iPod. There goes my punk cred. By the way, in case you wonder where Steely Dan got their name from (probably not), it's William Burroughs' *Naked Lunch*. I've never really warmed up to Burroughs nor other Beat writers. It's more of a case of appreciating their aesthetic and willingness to go against the grain, if you will, than actually wanting to sit down and read *Naked Lunch* or *Howl* or *On the Road* or any of the other tomes from the Beat canon.

But this column really isn't about STEELY DAN and that's the second and last time you'll probably ever see them mentioned in this space (the first was in a column where I was ruminating about being on a radio show when in high school and how one of my classmates played 30-40 minutes of Steely Dan until ceding control of the console to the rest of us). "Black Friday" has come to mean the crazy post-Thanksgiving shopping frenzy where stores slash prices to ludicrous levels to get customers to queue up in line hours before opening to snag that deeply discounted HDTV or video game system or tablet or god knows what else. It's gotten to the point where certain chains have decided to open on Thanksgiving Day itself. They don't do that in Massachusetts, due to the "blue laws" and I don't have a problem with that.

I mean, is it really *necessary* to do that? And what's funny is, even though there were more customers, gross sales on Black Friday were down this year. Of course, there were the inevitable brawls over those coveted items once the doors flung open. In fact, instead of rushing out to the shopping centers, I spent some time looking through YouTube and Twitter for postings of various "Shoppers Gone Bad" videos. I didn't make a bowl of popcorn to eat while watching it but it did provide some entertainment, as well as causing me to shake my head a bit. America in a nutshell, basically.

Not that these incidents were confined to any one store or chain but WalMart was leading the coverage a lot of the time and it really required some spin control from the corporate heads. A WalMart press flack named Dianna Gee kept appearing in various news reports, talking about how there really weren't that many problems and how most of the customers were so gosh-darned happy to be able to get such great bargains. There were even videos of some of those patrons. One of them beamed that he now had seven HDTVs, even though his house has only six rooms.

A bit of research revealed that Ms. Gee has had a notable career in spinning disasters, so to speak. Before working at WalMart, she worked for FEMA and handled some of the media spin following Hurricane Katrina and the abysmal response from the Bush Administration. And she looked pretty much as I pictured her—blonde hair, a big phony, toothy smile and it made me think she has a good chance doing publicity for Fox News at some point. Or maybe taking a job as a reporter on retail issues.

There was recently another one-day strike by fast food workers across the country, similar to the one I mentioned a few months ago, where they were advocating for an increase in the minimum wage. Emily Rooney, a clueless dipshit who hosts a local TV chat show called *Greater Boston* on the local PBS station, had a discussion of the strike. As an aside, she's the daughter of the late TV pundit Andy Rooney, who parlayed his curmudgeon act into a lucrative career. Emily has all the charm of Andy—i.e. very little--but with little of his intelligence (I never had the feeling he was a dope. Insufferable, yes. A dope? No.)

Anyway, she had on a woman named Melonie Griffiths from the labor advocacy group Jobs With Justice and David Tuerck, from the ultra-conservative, free market espousing Pioneer Institute. Tuerck (rhymes with jerk) prattled on about how terrible an idea it'd be to increase the minimum wage, that it was bad for job creation. You get the idea—Teabagger garbage, essentially. Tuerck has long espoused privatizing everything in sight. He sees no need for government involvement for programs that provide relief to the poor and less-fortunate. Of course, he's opposed to health care reform and he also thought homeless shelters should be privatized, when he was with the equally-shitty Beacon Hill Institute.

Ms. Rooney also wondered if those fast food jobs weren't really meant to be what families relied on for their main source of income and Ms. Griffiths corrected her (without rolling her eyes, which must have required a lot of self control) and said that, in the current job market, those are often the only jobs that family breadwinners can get.

Something's really wrong when WalMart pulls in millions in profits every year while some of its employees have to go on food stamps. I've been down this road before in this space. My cousin Richard is an economics professor and teaching at Harvard this year. Richard's economic philosophy falls on the left side of the spectrum and he thinks that the austerity measures being put in place worldwide cause more harm than good. I might be naïve—it's been a long time since I studied economics in college—but it seems to me that paying workers higher wages would put more money in their pockets, enabling them to spend more. I'm out of my realm of expertise for sure but that seems rather sensible.

MUSIC YOU'RE NOT LIKELY TO FIND AT YOUR LOCAL WALMART

The songs on CRIMINAL DAMAGE's *Call of Death* album (on Feral Ward) aren't all new recordings. They were done piecemeal from 2008-2012 but Criminal Damage are back with their third album of tuneful, No Future Records-inspired punk. And maybe I never noticed it before, but the rhythm guitar/drums tandem have some striking RAMONES similarities. Nothing d-u-m-b about it, though. The title track is one of the best they've ever done--nearly four minutes of blissful warmth, driven by great guitar hooks and introduced with an ear-grabbing bass-line. A total fucking knockout to wrap up this strong disc.

Also on Feral Ward comes *Wilderness*, the debut album by LONG KNIFE. Pretty brazen POISON IDEA worship here (mid-period PI, to narrow it down a bit), plus their vocalist Colin sounds rather like Jerry A. and they're from Portland, to boot. That stated, it's quite credible Poison Idea worship and these guys can play their asses off. A smokin' tandem of thrash with metallic leads, nimble bass-lines and strong drumming (Joe Schuerger, formerly with ANS, is behind the kit). The production does have some slickness but it doesn't diminish the power of these songs. (www.feralward.com)

There's a song on HOAX's eponymous debut LP called "Sick Punk" and, yeah, I guess that fits the description of this band and it's "aesthetic," if I could use such a pretentious term. A somewhat hyped band that's worth the hype. Visceral, edgy and soul-rending hardcore, from Jesse's gutteral emanations to the mid-to-fast paced buzz 'n burn (hey, more pretentious word-flinging!). This is an incredible visual package, as well. Instead of a lyric sheet, there are six two-sided, fold out posters that have the words accompanied by visually-striking (and often-disturbing) imagery. I have labels trying to send me digital downloads to review. Fuck that - sure, you get plenty from the band's churning, heavy, build up-and-release tenseness but this just adds to the effect. The page for "Drive" shows a sharp-toothed beast no-doubt letting out some kind of primal scream. Primal scream therapy is actually an apt description. (www.hoaxlosangeles.bigcartel.com)

KONTRASEKT offer up some pure brutality on their 12" *End of Destruction*. Not that I want to give away anyone's age, but Kontrasekt's guitarist/vocalist Bob has a few years on me and he's never lost his urge to throttle, with URBN DK some years back and now in this band. Not exactly the end of destruction, this is a relentless, near out-of-control attack of buzzed-out speedcore. Sometimes, it sounds on the verge of falling apart during the speedier parts but the hammer comes down hard on tracks like "Indomitus" and "Consumed," which closes out this 12". All the subtlety of a 2x4 across the skull. (Vex, vex.rex@hotmail.com)

As always, Sorry State sent some quality records my way. JOINT D≠'s first LP was my album of the year in 2012 so expectations were high, of course. On their second longplayer, there's not the knockout punch of a song like "(I'm) Haunted" but plenty of raucous, full-on punk that maintains a thundercloud ambiance--that's particularly true for the intro and bridge for "E.R.V." A stirring mesh of fury and speed and there's an echo of DIE KRUEZEN-ish guitar haunt at times, such as for "False Flag," a pointed indictment of the Confederate flag "heritage" bullshit (these guys are from North Carolina). Incidentally, the title is a play on the old LOUVIN BROTHERS album "Satan Is Real Again" and the full name of the album is "Satan Is Real Again, Again, Or: Feeling Good About Feeling Good About Bad Thoughts." The Louvins' album peddled strongly religious fodder but I won't be so lame or trite as to say that Joint D≠'s music is a religious experience. A spiritual uplift perhaps, something soul stirring but not a religious experience. I'll stop now.

Also on Sorry State, RULETA RUSA'S first full-length album *Aqi No Es* offers super-catchy punk that has some decided UK82 influences crossed with melodic Spanish fodder and Jose Peligro's vocals have an engaging quality—just enough of a rasp to give them increased presence. Some real rousers here, especially "La Ley," with singalong "ah-ahs" on the chorus. Hot guitar licks and a punchy emphasis make this a treat from start to finish. (www.sorrystaterecords.com)

TV FREAKS' first album was in my top 10 of 2012. While their second longplayer, logically titled *Two*, didn't grab me at first, that didn't last long, really sinking in after a few listenings. As mentioned before, they sometimes drink from the same well as EDDY CURRENT SUPPRESSION RING, with the jittery guitar and big bass-lines but there's a fieriness, as well. A gnarled mesh, a repetitive throb that will work its way into your brain. "Game" is whirling, jabbing head-messer with some wah-wah pyrotechnics. A few of the tracks brought NIRVANA to mind, believe it or not—"Salvation," for instance, rides a similar riff as that band's "Mr. Moustache" and "Friend" is also rockin' in a '90s sort of way—and that's not meant to be a pan, either. No mope, just muscle, and it's a volume-drenched journey. (Schizophrenic, 17 W. 4th St., Hamilton, ON L9C 3M2, CANADA, schizophrenicrex.com)

Even Worse Records has pressed a vinyl version of a recent demo by Chicagoans GAS RAG. Another dose of boiling-over, thrashy high energy hardcore. Old-school '80s-inspired fodder and favoring a trebly sound. Hell, they even touch on an '80s political topic ("Chernobyl"). And, being the wiseasses they are, you have to get up and move the needle to play the last song on side one, which is an uncredited cover of THE FIX's "Vengeance." Ass-kicking fodder. (evenworserecords.com)

A couple of noteworthy reissues to wrap things up. THE HIGH AND THE MIGHTY's *Crunch On!* demo is actually making its vinyl debut. Raw, loud and fast fodder coming on in a similar vein as early AGNOSTIC FRONT and URBAN WASTE (albeit without the hornets nest guitar sound). "The Road Warrior," a crowd favorite (well, it went over well when I saw them) is a mid-tempo, rock'n'roll ode to... you can probably guess it. Nicely packaged in a twelve page booklet with lyrics, flyers and photos. (Radio Raheem, radioraheemrecords.bigcartel.com)

Finally, there's the reissue of E.A.T.E.R.'s 1983 *Doomsday Troops 7"*. This isn't the UK band but a Swedish band whose full name was ERNST AND THE EDSHOLM REBELS. The record starts with a pisstake pop intro that leads into the full-tilt thrash attack. This band had the traditional Swedish elements but there was also a ramshackle Riot City Records flavor in these songs. E.A.T.E.R. weren't always the tightest band--the drumming sometimes lags behind and the vocals also don't always sync with the music. But there's something to the whole sum being greater than its parts phrase when you're talking about this band because this one's a rager, well-worthy of a re-press. Nice packaging, with a lyric booklet included. (Loud Punk, PO Box 6115, Albany, NY 12203, www.loudpunk.com)

Al Quint, PO Box 43, Peabody, MA 01960; suburbanvoice@earthlink.net; www.sonicoverload.net; subvox.blogspot.com

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All fools everywhere are listing their Best of 2013 records lists everywhere, so I figure I best do my Best of 2014 already. This is in no order because there's no ranking system in punk. We're all equals. Ressiues should not normally be allowed, but fuck you, I make up my own rules, because that is punk.

1. CONTROL – Undisclosed forthcoming record inevitable sometime in 2014. CONTROL played recently at the KWR Christmas party with CUT and S (ex-SLICKS), and as far as it's possible to gauge anything digitally, the CONFUSE cover—that you may be able to find on a computer if you're clever enough—sure cements the fact that they remains the only band worthy of carrying the torch left by CONFUSE. If CONTROL release anything in 2014 it will be the best thing of the year.

2. Whatever reissues Kings World records decides to release in 2014, be it GAI, CONFUSE, the SWANKYS, GESS, whatever, it will be on my top list for the year.

3. THE LOWEST FORM – First LP. Perfectly symbolising the times they live in, London's—and maybe the UK's—hardest, noisiest and most violent sounding hardcore punk band is made up of four normal looking people with seemingly normal lives. I missed the TLF set over the weekend, but I caught Chris, Luke, Michael and Paco last month stealing the thunder of some touring US band. Not a studded jacket in sight, but 100% hardcore punk anno 2014.

4. CHAOSCHANNEL – Second LP. It feels odd that CHAOSCHANNEL has already put out word that this is happening, what with a new EP last year and the first album finally coming out on vinyl after years of waiting. To be honest, I am guessing this second album won't see the light of day until at least 2016, but if it does it will warm the danceable feet of many a boy and many a girl on many a continents that's for sure.

5. EXIT HIPPIES / LOTUS FUCKER – split LP. I think this is already out, or maybe it will be out like on the first of January 2014. I am not going to lie: I'll be buying this for the amazing artwork for the EXITHIPPIES side alone, made by Tom Mayhugh stealing a SORE THROAT classic. But thinking about it now, remembering the visual, emotional and sonic assault of my very good friend Dan McGregor and LOTUS FUCKER on the audience at Power Lunches at their gig here in London, there is no way this is going to be anything other than a smash hit record.

6. PEOPLE – Undisclosed forthcoming record inevitable sometime in 2014. Talking of Power Lunches, I am putting on one of my favourite bands there in a few weeks, namely PEOPLE. I am sure they will release a new record one day, fingers crossed it'll be soon! Fuck you very much!

7. GIFTGASATTACK – LP. Sweden's GIFTGASATTACK is one of my favourite Swedish bands of the last decade or so. That's how long they've been around, by the way, making them contemporaries of Japanese crazees ZYANOSE and FEROCIOUS-X—as opposed to a new-ish band jumping on the much mentioned "noize not music" band wagon (which does not exist in the real world). GIFTGASATTACK was perhaps the first Swedish band to formally experiment with distortion and noise a la DISCLOSE and GLOOM, taking really loud hardcore punk with really hard distortion noise guitars to an extreme. KYLMÄ SOTA in Finland also does this style of "D-beat" very well, greatly inspired by Japanese bands from the 1990s as well as classic 1980s Swedish, English and Finnish hardcore punk like SHITLICKERS, KAAOS and DISCHARGE. I am trying to think of a way to make a comment somehow about how popular "noise not music" has become in the last few years but it is very hard without coming across old, cynical and jaded. I feel that while the aforementioned Finns are vaguely respected by hardcore punk record buying nerds worldwide due to the thrilling *Ten Tracks* LP on Feral Ward (2010), GIFTGASATTACK continue to be at best underrated or at worst ignored. This is in spite of a few good to excellent vinyl records. Of course, the enormous power of GIFTGASATTACK is best enjoyed in a live setting. In the day and age of instant access of disposable culture, I think the fact that GIFTGASATTACK's early records suffered from having been mastered in a way that did not equal the bands' live loudness, distortion, noise and chaos. The early records make them sound like just another d-beat band. The band found their recorded sound on the 2008 CDR (later pressed on vinyl). After losing two vocalists the band somehow managed to write and record the ambitious epic of the genre *Noise Hero* LP (also from 2010), packed with killer songs with guitar leads that equal the best of Bones from DISCHARGE, and the trademark bass and drum interplay making some of the best "d-beat" hardcore ever in my opinion. I don't know why the LP is not held up as the classic it is.

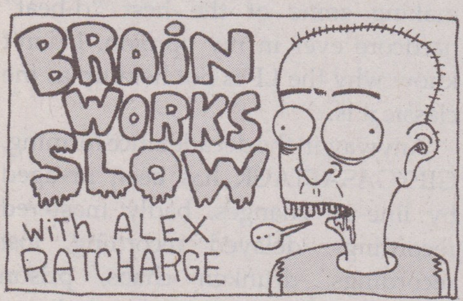
Anyway, in the decade since forming, GIFTGASATTACK has been ravaged by line-up changes, badly mastered recordings, delayed recording, lost recordings, drunken chaos, prison terms, cancelled foreign tours, being blacklisted from local punk scene, unable to find gigs, members scattered across Europe, broken up at least twice, but despite this the band has now recorded songs for a second LP—and the songs I have heard makes me want to call it a future classic Swedish hardcore punk record in the making. The band said that it is quite different from their previous material, but I am not too sure. The hard distortion noise guitar is tuned down a bit, it's still noisy but as always the focus is on great riffs, great songs, with that great DISASTER/ classic DISCHARGE style of hardcore punk is still there. The LP is on D-takt & Råpunk and will be out in 2014 sometime...

8. RAJOITUS / UTANFÖRSKAPET- split LP. My friend Masken is releasing this and as everyone knows you have to put your friends' records on a list like this. Jokes aside, as many Northern Americans and Swedes know RAJOITUS is the best thing to happen to contemporary hardcore punk along with regular recordings by Meanwhile and cheap wine. If hardcore punk had been a competition (which it isn't), I would have to say that as much as I am extremely biased to KYLMÄ SOTA to be honest RAJOITUS won the game on the recent split EP.

9. Whatever hardcore punk record that Poffen from TOTALITÄR sings on this year; Poffen is god.

10. Space left empty for some big name Japanese hardcore band that inevitably will release an amazing record in 2014. You know there will be one…

End notes: People limited tour release, t-shirts and posters will be available from me after the tour. Contact me via slobodanburgher@gmail.com for any enquiries.



A couple months back, Abraham Díaz from Mexico City sent me a copy of his *Zona Marginal* comic—a photocopied mess with two-colors screen-printed covers, featuring tons of creeps, freaks, dirty streets, booze, sex, drugs, talking dogs, space trips and exploding heads. The comic is in Spanish but comes with English translations, and is highly recommended to all fans of fucked up punk art, *Weirdo* magazine and underground comics in general. It was first published in 2011, and since then Abraham's art kept evolving, to the point where he currently is one of the comic artists I'm the most interested in. You can check out his stuff at www.awfulgraphics.tumblr.com, where you'll also find a store and links to his other blogs. Seriously—do it! The first time I saw one of his drawings was when I stumbled across the shirt he did for Venezuelan punk band Fracaso, and it was so perfect, exactly what I want from punk art (not trying to ape the mainstream, but obviously talented and the result of hard work) that I instantly tried to learn more, which led me to a page that said this: *"Abraham Díaz was a cartoonist from Mexico city, a horrible stinky shithole. He procrastinated full time and sometimes forgot about drawing for months. He was kidnaped last week at the Mexico's state by "El Cartel de Neza" drug cartel while buying coke, his family tried to pay the $10,000 ransom, but he was murdered anyway. Nobody has seen his pieces by now, they might be in some narc-pit among hundreds of dismembered corpses."* It took me a week or so to understand that Abraham was messing with me, and that's when I got in touch with him and asked if he'd like to draw a cover for a book I was working on. He agreed, the cover was insanely cool, we kept in touch, and when I decided to start writing for *MRR* again, he was one of the first persons I thought I had to interview. Here's the result of our talk.

When I first heard about you, it was through the rumor that you had been murdered by the drug cartels in Mexico. It turned out you were the one spreading that story, would you care to explain why? Was there any reactions to it, people being pissed off at you, flowers being sent to your parents, etc?

Hehe, I thought I needed some kind of "bio" for my blog, but I didn't know what to say about myself, so I just invented that story. Back in those days the last president administration was ending, and all the red numbers were showing up, with more than 100,000 dead and more than 25,000 missing, plus thousands of displaced humans in six years because of the "drug war." There was paranoia in the air back then. (All of that shit is still happening, even more, but the media strategy of the new government has changed).

A friend of mine told me that when she was at Fracaso's gig in Paris, some guy asked her about my expiration. I remember I thought that was crazy, I never imagined people would actually read it and then believe it! I never got any feedback at my e-mail though. My mother never got any flowers, I guess that means nobody really cared about it, hoho.

How long have you been drawing for and who have been the main influences that helped shape your current style? Any current punk related artists you feel a connection with?

I remember the time when drawing became "important" in my life. It was when I was a kid and I entered a kid's drawing tournament called "El niño y la mar" (something like 'The sea and kids') and I won the first price of my school. So I had to participate in a city's tournament with the same drawing, but my stupid teacher thought that drawing was fake and that my mom was actually the one who drew it. So after a humiliating episode in front of my class she took my drawing off the competition.

I decided to give my life to this like five years ago, when I dropped out of design school, and since then it's been a long self-learning process. I try to learn through looking at other people's art. I think the most obvious influence in my work might be Robert Crumb, I think he's the best drawing teacher I've had in my life. I also like other artists of the period like Spain, S. Clay Wilson, Rory Hayes. Also in my favorites are Basil Wolverton, Joe Coleman, Peter Bagge, Dennis Worden, Gary Panter, Burns, Clowes... I like political cartoons from the first half of the 20th century like Boris Atzybasheff, Ralph Barton, Antonin Pelc... Mexicans, JG Posada, Miguel Covarrubias, "El Chango" Cabral, Julio Ruelas... and I love George Grosz, mostly his drawings and watercolors. I think I feel a strong connection with my fellows Yecal Disaster and Apolo Cacho, mostly because we're friends and we work together.

What's your daily life like in Mexico? By reading your comics I'd say you do a lot of hanging out in scummy streets, getting pissed off at people and, well, staying in your room to draw of all it. Am I right?

Hehe, yes, something like that. I live in a poor neighborhood in the southwest of Mexico City. I live down a street that is full of dog shit, sometimes it seems like a shit "minefield". My house is almost next to a sewage river that stinks when it rains hard. Mexico City is mostly a nasty place; in the poor neighborhoods like mine you see all kinds of forms of misery, ignorance, unhealthiness, contamination and awfulness in general. In middle class and hip neighborhoods you see the same, but masked, with beautiful and nicely dressed people, nice cars, nice architecture...

The other day I was with Yecal in the subway and this really drunk man wanted to fight with another man, just because he touched him with his arm, it was really funny. Down in the underground you can see all kinds of shit like youngsters who sleep in the streets laying down in broken pieces of glass bottles for money, kids or old people singing and playing the saddest songs for some coins, sick people showing you their tumors, their amputations and stuff for help (money), hundreds of exploited workers with their discomfort faces and bodies one against the other. Getting in the subway sometimes feels to me like descending into hell, I think there's a general feeling of hate and discomfort between people in the whole city.

What do you do for a living and how much time do you spend drawing on a given day?

Well, I'm trying to live off my work as a cartoonist. My mom is very supportive of me since she likes my comics and my drawing and she lets me live at the house where my family used to live before my parent's divorce, so I don't have to pay rent. It is hard to make money, though. If you want to live to do what you always wanted and follow your dreams, you have to give your entire time to that. Here it's almost impossible to have a work and have time for anything else. We're the "fuckees", not the fuckers here, so you have to sell your entire time and life to work if you want money. It is hard for everyone to get money here, except for politicians, syndicate bosses, narcos, business people and bureaucrats. College is worthless nowadays. I make a little money by selling zines and doing commissions sometimes. I'm trying to set up a graphic publications press with my friends Yecal Disaster and Apolo Cacho called "Ediciones ¡Joc Doc!," we publish comics and graphic zines mostly and right now we're trying hard to make cooler things, we're getting better at silk screen printing and thinking about more ambitious comics and stuff. I've been drawing everyday lately, mostly in the morning and at late night. But sometimes I get dry and stop drawing for months, I get depressed when that happens until I have a new cool idea. Lately I've been making a lot of printing and feeling happy because of that.

What's new with the whole Cintas Pepe/ Inservibles/ Ratas Del Vaticano crew? Any other exciting bands/ zines/ labels in Mexico City? In the rest of the country?

I don't know if I'm allowed to give you this information since I'm only the "photoshop guy" at Cintas Pepe, but I think up next are Tercer Mundo and Sacrificio releases. I think you should check out Avichines "Soledad, Pobreza y Transexualidad" CDR, Sacrificio "Realidad Mierda" demo tape, "Cremalleras" LP and Muerte demo tape, the best mexican Goth band ever, just after La Castañeda.

I like the zines *Desmotivación* by Yecal, the second issue is out now, *Estaría chido poder volar* by Amaury Ochoa, *Que hueva todo* by Cheivy and *Linderos del Erotismo* by Kuble, mostly because those we're made by passionate people, all of them are in Spanish though. And if you like graphic zines, I would totally recommend *Naziosare*, a screenprinted graphic collection of "fake comic book covers", comics and graphic ephemera by punk artists and cartoonists we like at Ediciones Joc Doc.

If you could get one thing in the world, what would it be? World peace? Tons of cash? Tons of girls?

Well, I'd choose world peace, but as Sudor says: "There's no room for fantasies on this damned streets" So, since I can't even imagine how it would be to live in a civilized and peaceful Mexico, and since this is a country where things can always get worse and more ridiculous, I think the only thing I would choose in the world is to have the nerves and creativity to turn the shit I see every day into cool graphic art for as long as I live.

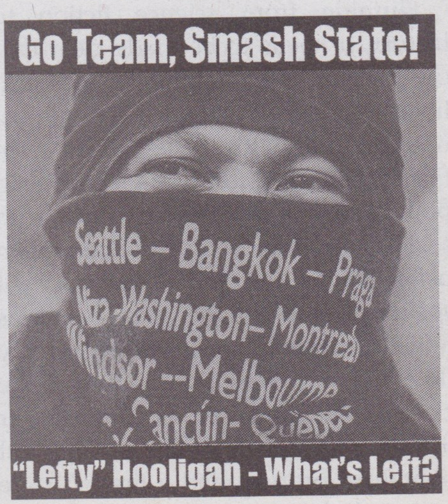
Ask me a question and I'll answer it.

Well I think you might find this question a little dumb, but who cares... By knowing you run that Punkdrawings blog, I would like to ask... Do you think punk "art", is as important as music? I mean, I have the feeling that art in punk is sometimes some kind of taboo, something that shouldn't be called like that or something, something that goes along with records or fanzines. Do you think punk art can be punk as itself? Does it matter? As I'm not the kind of punk who has the minimum of music abilities and I don't know as much punk music as the rest of the punks I know, the "need for expression" is the only thing left for me. Am I punk yet?

This question isn't dumb but space is running out, so I'll answer it in next month's column. Thanks for your time Abraham.

Endnotes:

1. Ausmuteants from Australia: teenage Spits, mutant Devo, get all their records, etc.
2. Guillotine is the best French HC band I've seen in years. Hopefully they record soon.
3. Get the Pervers & Truands demo, creepy/ degenerated French aggression.
4. Ego Summit LP reissue on 540.
5. Uranium Orchard—crazy band, keep listening to them and still can't figure if I like it or not, which is an answer in itself.
6. Send me something I've never seen—ratcharge@gmail.com



I think it was Bill Clinton that once said that if you thought the '50s were great, you're probably a Republican, and if you thought the '60s were great, you're probably a Democrat.

Bill Maher,
"Bill Maher Isn't Sorry"
Politico (11-21-13)

And if you thought the '70s were great, you're probably a libertarian. Libertarianism is just anarchy for rich people. Libertarians are big business fucks who don't want to smash the state, but instead lobby the government for more tax cuts.

The number of prominent entrepreneurs, politicians and entertainers who openly declare themselves to be libertarian is legion. Mark Ames has done an excellent exposé regarding how libertarianism became the house philosophy for capitalism ["When Congress Busted Milton Friedman (And Libertarianism was Created by Big Business Lobbyists)," *NSFWCORP*, 11-16-12], and Bruce Gibney has revealed how libertarianism has infested the tech industry ("Silicon Valley's Libertarian Problem," *Inc.*, 8-13-12). Science fiction has long speculated about the consequences of a free market capitalism run amok, from the cyberpunk of William Gibson's *Sprawl* trilogy and Neal Stephenson's *Snow Crash* to mainstream SF like Heinlein's *The Moon is a Harsh Mistress* and oddities like Max Barry's *Jennifer Government*.

Flipping from science fiction to history, it needs to be made clear that the use, or rather abuse of the term libertarianism in America has almost nothing to do with the use of the term libertarianism historically. Of European political origin, and synonymous with social anarchism, historic libertarianism belonged to the broad category of socialism, and for the most part was leftist in orientation. It was extremely hostile to and ardently opposed to the classical liberalism of the Manchester School of Economics. Classical liberalism propounded a limited state assigned the narrow task of strictly protecting life, liberty and property while a *laissez-faire* capitalist economy was allowed unfettered activity, regulated only by the invisible hand of the market. Social anarchism in the European context was the majoritarian collectivist, mutualist, syndicalist and communist anarchism advocated by Bakunin, Proudhon, Rocker and Kropotkin in the 18th, 19th, and early 20th centuries. It was challenged by the minority individualist anarchism of Mackay and Stirner. Yet even then this minority tendency was highly critical of capitalism and *bourgeois* individualism. Nevertheless, noted anarcho-communist Albert Meltzer raised objection that "Individualism (applying to the capitalist and not the worker) has become a right-wing doctrine [...] the 'Individualist Anarchist' approach that differs radically from revolutionary anarchism in the first line of descent. It is sometimes too readily conceded that 'this is, after all, anarchism'."

The rugged individualism and self-reliant frontier ethic of American society proved inimical to social anarchism and nurturing to individualist anarchism. The waves of revolutionary anarchist immigrants to this country, while responsible for extensive labor unrest and the founding of May 1st as International Workers Day, tended to de-radicalize and assimilate quickly. The anarchist individualism of Josiah Warren, Benjamin Tucker and Lysander Spooner fit right into and bolstered the American conservative mainstream, even as it remained critical of the capitalism of its day. Yet it took American conservatism's confrontation with the ebullient, if somewhat crazed politics and counterculture of the 1960s, to separate out the individualist, pro-capitalist and limited government strains of the conservative movement proper into a *bona fide* anti-statist, radically individualistic quasi-anarchist capitalist movement by 1969. Anarchist capitalists like Murray Rothbard, and former Goldwater speechwriter Karl Hess (before he moved to the anarchist left), actually attempted to forge alliances with compatible New Left individuals and organizations between 1965 and 1968. Jerome Tuccille's pair of books, *It Usually Begins With Ayn Rand* and *Radical Libertarianism*, detail this history for anyone interested.

Bona fide means genuine, but the existence of American capitalist libertarianism doesn't absolve it from being full of shit, despite having multiplied and broadened in the last fifty odd years. Today, the American libertarian spectrum includes those with libertarian tendencies like quirky liberal Bill Maher and eccentric conservative Clint Eastwood, the mainstream of corporate libertarianism described above and the Libertarian Party proper, and the pure libertarianism of anarcho-capitalist economist Murray Rothbard and free market anarchist, 3D gun printer Cody Wilson. To quote an old saying, "the dose makes the poison" (or as Tom Waits sings: "She always had that little drop of poison.") There is plenty of evidence that toxins like arsenic or radioactive iodine, in tiny amounts, are not just harmless, but might actually be healthy (See Henry I. Miller's "Can Tiny Amounts of Poison Actually Be Good for You?", *Forbes*, 12-20-11). In science, its called hormesis. Just so with capitalist libertarianism. A little bit, in the form of Bill Maher, can be bracing, invigorating and healthy. Too much, as with corporate libertarianism, can be sickening, and the pure libertarianism of anarchist capitalism are out-and-out deadly.

The reason I extended Bill Maher's quote above is because the 1950s didn't actually end until 1965, and the '60s in truth spanned from roughly 1965 to 1975. Similarly, the '70s actually covered from 1975 until 1985. I attempted, with a couple of left anarchist friends, to explore some form of left-right association with an equally small group of anarchist capitalists around 1975, a story I've told many times before. Big mistake. Aside from constantly babbling about their secret stashes of gold and silver bullion, those free market anarchists were all talk and no action. All they pontificated about were the blessings of capitalism without a state, until I shot back that, if the US government was overthrown today, US corporations would buy and install another government tomorrow, because American capitalism needs a state to protect it, regulate it, keep it safe and healthy. Free market capitalism is a myth, because capitalism requires government. Unfortunately, corporate capitalism in this country has already bought off the government lock, stock and barrel, even as a strand of corporate capitalism advocates a privatizing, deregulatory, anti-tax libertarianism that is fundamentally unhealthy for our body politic, what Rothbard in 1994 called "Big Government libertarianism."

The '70s were also formative to the rise of capitalist libertarianism, in part because of the anti-Keynesian turn to the right produced by the election of Margaret Thatcher in Britain and Ronald Reagan in the United States. This quasi-libertarian variant came to be known as neoliberalism, which combined domestic privatization, deregulation, financialization, rolling back organized labor, and dismantling the welfare state with an aggressive, interventionist foreign policy. In its neoconservative permutation, it preached a democratic imperialism spread internationally by military power. Most recently, the Tea Party movement has distinguished itself from both establishment Republicans and orthodox conservatives with a virulent strain of libertarianism. While libertarian-like tendencies seem to be proliferating like a plague, attempts to build alliances between rightwing libertarians and congruent left libertarians have never amounted to shit. From the demise of the Radical Libertarian Alliance to the recent hard times experienced by Lou Rockwell's Antiwar.com, time and again the idea of libertarian left and right working together have amounted to delusion and derangement.

As you might have noticed, this discussion of American style capitalist libertarianism has veered toward ill health and affliction, from the explicit analogy with poison to the implicit comparison with pathology. Well, let's take the metaphor a step further. Matt Taibbi, in his *Rolling Stone* article "The Great American Bubble Machine" (7-9-9) described the role of Goldman Sachs in crashing the economy and bringing about the Great Recession. "The world's most powerful investment bank is a great vampire squid wrapped around the face of humanity, relentlessly jamming its blood funnel into anything that smells like money." Classical liberalism, capitalist libertarianism, corporate libertarianism, anarchist capitalism, neoliberalism, Tea Party libertarianism; they are all structural capitalist modifications encompassed by this vampiric theme, first explored by Karl Marx in volume one of *Capital*: *As capitalist, he is only capital personified. His soul is the soul of capital. But capital has one single life impulse, the tendency to create value and surplus-value, to make its constant factor, the means of production, absorb the greatest possible amount of surplus-labor. Capital is dead labor, that, vampire-like, only lives by sucking living labor, and lives the more, the more labor it sucks.*

Time for a wooden stake, beheading, and fiery cremation.

PERSONAL PROPAGANDA... To find out my real name purchase my book, End Time, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called Fim in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligentsia@me.com.

we
see
through
you
with imogen binnie

Hey *Maximum* I'm feeling pretty grossed out by the way that we, as a subculture, argue. Can I be an idiot polemicist for a minute?

First of all, when I say we, I mostly mean "mostly white people with good intentions who are acting like total fucking idiots anyway," and I fully include myself in that category - which means if you're the kind of punker who is an idiot on purpose, this particular column might not be for you; if you're a person of color this is likely to be stuff you don't need me to tell you about.

But like, if you're a youngish white person who probably has a tumblr and can talk at length about what intersectionality means to you? I want to talk to you for a minute about not being an asshole.

Here's the thing. You know how capitalism can absorb anything? Like, you can come up with a good way of resisting capitalism, but once it catches on, somebody's going to figure out a way to make money off it. Think Che Guevara T-shirts, corporate graffiti, and flashmobs as advertising. Capitalism is insidious and fucked up. It's like The Blob—it can suck pretty much anything into itself and then sell it back to you. You can't get around it by coming up with one perfect anti-capitalist idea or solution or something. You have to monitor your shit all the time, or you get sucked into the poisonous paradigm that is Winning At Capitalism. And it's hard to keep yourself out of that stuff because we're surrounded by it: we all live in capitalism. Most of us have to buy food and pay rent and stuff.

And it's the same shit with patriarchy: it's everywhere. It's easy to convince yourself that you know what it is and where it is and what it does and how it does it and that, therefore, it doesn't affect you—but it's everywhere. Most of us (probably all of us?) internalize that stuff for, like, a decade at the very least, before we even learn what it is; it's the subtext of like every movie and book and it's in the lyrics every band you're sort of embarrassed to like.

I dunno man, you already know this. How many gay people are surprised and weirded out one day to realize that the reason they're feeling all fucked up is internalized homophobia? How many fucking years does it take most trans women to get to the point where they realize just how deep internalized transphobia runs, and not only how much work they've already done to resist that but how hard the culture and/or subculture they exist in works to keep them from overcoming it?

And you don't get to be pure. It seeps back in. All the time. But you don't need to be pure and in fact when you start thinking you've solved it, that you're over it, that you understand this stuff inside and out and don't need to worry about it any more, that's when you turn into an impossible asshole who ruins everything for everyone all the time. You're not pure. Purity is a coercive (usually misogynist) (and impossible) construct that keeps us off balance and fucked up.

Anyway, our whole gross culture is predicated on all these gross things and even if you managed to burn it down and start over I bet the years you've spent living in it would still affect you. We have these patterns in our lives that start off as useful things but then stop being useful, but we keep doing them because we're idiots or because they seem to be keeping us safe or because we don't know any other ways to be. Like, it is hard work to learn to trust people when you spent your first few decades getting hurt whenever you trusted anybody—but it's also probably worth it to do that work 'cause never trusting anybody is lonely. I don't know. I realize this is like the least punk shit you could write about in *MRR* (except for third-wave ska) but I promise I'm going somewhere with it—or at least trying to go somewhere with it.

I want to talk about hierarchies.

One of the things that patriarchy and capitalism have in common is that they're all about hierarchies: there's always a winner and a loser. In patriarchy it tends to be about masculinity being better than femininity; in capitalism it tends to be about more being better than less. I don't know. A real anarchist could probably make this point better than me, but can we please think about hierarchies and hierarchicalism, like, all the time? Can we ask where the power is when we create a hierarchy or perpetuate a hierarchy? Punk is about being over the professional/amateur hierarchy. We're all awesome at this shit even if we suck at it, maybe especially if we suck at it. So why the fuck are we all so invested in winning arguments all the time?

Let me ask that again: when a conversation turns into an argument, and it becomes about winning instead of communicating or seeing each other, we're just peeing on each other. And look I know sometimes that's good, but it's not good in every context! In fact, in most contexts, peeing on someone is bad.

I'm trying to figure out how to tell this story without being like "you all are learning politics on the internet and it's making you weird and stupid," because that's not exactly what I want to say. It's pretty close though. I feel like people learn this specific activist language and then use it to yell at each other on the internet—to have arguments in order to establish a dominance hierarchy, like a bunch of fucking squirrels—because that's what we do in this culture so that's what we do in our subculture.

(See also the only sentence Audre Lorde seems to have written: "The master's tools will never dismantle the master's house.")

(What I'm saying is, Nice master's tools, bro.)

It's the hipster thing where whoever knows the obscurest bands thinks they're the coolest.

It's the gentrifier thing where the white person who looks like the biggest asshole in the least white neighborhood thinks they're the coolest.

Privileged people are learning these activist languages and paradigms and then unconsciously using them to maintain their position of privilege instead of using them to dismantle, say, white supremacy. The question becomes, do you want to work toward dismantling white supremacy? Or do you just want to convince everyone that you are the best at dismantling white supremacy.

Do you actually care about white supremacy, or do you care about being the smartest/rightest/wisest/purest?

The fact that people learn these things on the internet makes it way worse too, because, okay. I don't want to bum you out, but discussing things on the internet turns everyone into a giant asshole with very hurt feelings. It is a trap! When you argue with someone on the internet it's almost impossible to remember that they're a human being with eyes and a sad heart and when you're arguing fine points of liberation theory or whatever it's hard to remember that you're on the same fucking team and that you want the same fucking things. But you do! We do; we all hate cops and sexism and racism but we're making each other out to be horrible people who need to "stahp" because that's what we grew up doing, that's the only way we know to communicate.

UGH.

(See also: white people using the womanist concept "intersectionality" to create new hierarchies among white people in which some white people who have imperfect politics need to shut the fuck up so other white people can have flawless politics in peace. Maybe you have heard of intersectionality? It's a framework introduced in 1989 by legal scholar Kimberlé Crenshaw to describe the ways in which specific oppressions—say, racism and sexism—complicate each other in individual experience, instead of coexisting unrelatedly. As a womanist framework, it was introduced as a way to describe specific experiences among African-American women; you wouldn't know that from the way that loud white hipster queers use it as a hammer to beat shut-the-fuck-up into each other, though.

Do you want to know why intersectionality has been a way more popular idea for white queers to appropriate from womanism than, say, decolonization? I can't say for sure, and I'm not the boss of this stuff, but as far as I can tell it's because it's way harder to build hierarchies of who needs to shut the fuck up out of decolonization than it is to build them out of intersectionality.)

Reading over this column it looks like I'm being all "my politics are better than yours so you need to shut up" but my point is actually the opposite. I don't want anyone to shut up! I want everybody to talk about everything all the time, and when we disagree to talk about why instead of being snarky tumblr idiots and having stupid pointless fights that are about establishing dominance instead of talking to each other. When's the last time you saw a conversation about the finer points of oppression where somebody fucking apologized? About anything? When's the last time you saw somebody be like "whoa, thanks for clearing that up, I hadn't thought about that that way?" It never happens because these arguments are always about "I understand this better than you" which means "I am purer than you" and "I haven't internalized poison but you have."

It's making us into paranoid weirdos who can't even communicate with each other! A nerd whose tumblr is named mamma-panther put it this way:

"Because Karl Marx was problematic, we'll have to abandon his work. Because everyone is problematic, we'll have to abandon everything. Just reblog memes, describe your privileges, sign petitions you don't understand for countries you'll never live in and make sure you continue jacking off to liberal identity politics. Revolutionary work."

There's no way to win at not being a jerk. Stop trying to fucking win at it! Or, in another sense, guess what: you're young and white and have class privilege (even if it's just in the form of a safety net). You're already winning. Stop holding that victory so tightly.

Man, fuck, I don't know this got really long and I still don't know if I made a point that makes sense. Hopefully you kind of hear me though? I want to have conversations about accountability and giving a fuck and how to do a better job that aren't just fucking masturbation and/or games of King of the Virtual Polygon Hill. White people I am specifically talking to you (and me). I don't really know how to do it but I want to. My point is just this: I don't think what we're doing right now is working and I don't know what else we could be doing, but I want to be talking about it but I don't even know how. I'm just bummed that we all just hang out and yell at each other so much. RVIVR gets more shit from queers than NOFX! That is so utterly fucking weird!

I dunno man, listen, if you have ideas about how to move beyond this "if we all perfect our politics we won't need to talk any more" paradigm will you let me know? I'm asking for real. Let's talk about it. Email imogen@keepyourbridgesburning.com or write to *MRR*.

(Thanks by the way to Annie Danger for helping me out with examples of anti-capitalist things that were consumed and then regurgitated by capitalism via phagocytosis!)

MRR: Do you get a
George Tabb sez
Take my life, please!

[Originally for the Queer Issue]

"You do want be like us?" he asks.

"Yeah, George, you want to be one of us, right?" the other guys asks.

The third guy just looks at me, takes a sip from his beer, then scratches his head and smiles at me.

"Sweetie Pie," I think about the third guy.

Well, all the guys.

Here they were with me in this damp and dusty basement that has been no doubt a place where almost anonymous sex has taken place. A lot. Almost as recently as the week before. And I think I can still smell a hint of my semen that has stained the carpet below me.

Or maybe it's someone else's.

Whatever.

The point was that I was at a fork in the pot holed highway of my life. An exit ramp, if you will.

Here, I would be able to change the trajectory of the way my life had been going, and take on something new and exciting. To be a larger part of a movement, and definitely put myself in a position where I'd get to have a lot more sex.

I would also get to be around these handsome guys all the time, and more. Some, younger and with firmer bodies.

I could hear it now in my head from the lips of my dead parents.

"I think it's okay," my mom would say from the second cloud to the right, on a throne of pillows at her place in heaven.

"It's fucking disgusting," my father would say as soon as the tide of the River Styx was low enough for him to speak without his mouth filling with fire and excrement.

"He is who he is..." my mom would try to explain.

"Of course *you* would say that," dad would say, as the tide would begin to rise again.

"He is our son and we should love him for who he is," my mother would then explain, as her handmaids polished and filed her nails while the impeccably dressed waiters would serve her whatever food she desired on only the finest of gold and silver dinnerware.

"You are such a cunt," my father would yell, as flames began to lick the roof of his mouth again, "I knew this would happen to him. He'd move to The Village with his hippie stepfather and you and turn into a dirty hippie junkie whore. He'd be a Queer!"

"And what is wrong with that?" my mom would ask as she is hand-fed grapes from the paws of the most beautiful feline type unicorns anyone had ever seen.

"Being a Queer is so dis..." my dad would try to say but his mouth would fill with boiling vomit, urine and feces, and he'd now have to wait another eternity to speak again.

"So I'm a Queer," I think to myself. "And I think I like it!"

***

Being a Queer is something I really never thought that much about. I mean, my life was what it was. I was having a decent amount of sex, even if it wasn't with my own wife, and I was living in a really chic and trendy doorman building in TriBeCa. Pre 9/11.

My neighbors were the rich and famous, and it was fun to hang out with them and do some of their drugs, never mind check out the top models who worked out at our private gym. And the cool part? It was so damn inexpensive.

My Future Ex-Wife and I had gotten ourselves on a waiting list for a building called "Tribeca Tower" that was being finished up and was now starting to fill with tenants.

The government had given them a *huge* tax break if they were to turn the building into 20/80 housing. Meaning that eighty percent of the people who lived there could afford some of the highest rents in New York City, while twenty percent were low income artists. Like myself and My Future Ex-Wife.

When we moved in it was great. No one knew who was rich and who was poor. And that was the way the building management wanted it. In fact, when we were "interviewed" by a private detective to see if we "fit in" with the building's other residents, we were led by verbal commands on what to say.

"Do you like to party to all hours of the night, and play your guitar really loud?" the rough looking private eye in the cliché rain jacket complete with tilted hat would ask.

"Fuck yeah," I would say, smiling ear to ear, "Party, Punk Rock!"

"You don't stay up late at night at all since you have work in the morning and you never even touched a guitar in your life. Maybe a paint brush with many shades of pastels that were oil based, but never a guitar," he would say.

"But I'm Punk Rock!" I would exclaim.

"No," he said calmly, "you are a painter who shows in the fine galleries of Soho and sometimes on 57th Street."

"I'm a painter who shows in the fine galleries of Soho and sometimes 57th Street?" I would ask.

"Exactly," the private dick would say.

"But I...." would start and the guy would put his hand over my mouth.

"And you like to listen to classical music and you and your friends enjoy many evenings out at the city's finest restaurants, and seeing good theater and Opera." he told me.

"I do?" I would say, as clueless as, well, I really am.

"Yes, and you never have strange looking friends with mohawks or bald heads stop by and visit, nor do you wear t-shirts like the one you are wearing now with a picture of Ronald Reagan with a Hitler Mustache with a swastika behind him."

"Of course I don't," I said, beginning to see where this was going.

And you..." he started.

"And I studied at Yale and Harvard getting my Master's Degrees in both economics and political science so I could better understand the history of finance and power, the subject of my oil based paintings," I would say.

"Very good," Make Believe Mike Hammer would say.

And it went like that and we got the place and it was all good.

***

"George," says My Future Ex-Wife as I'm playing "Doom" on the Sony Playstation, "A guy named Joe wants to talk to you on the phone," she tells me.

I pick up the phone and Joe, an old friend, tells me he wants to come to town with his buddies, Hugh, and Chris, which he calls B-Face for some reason. He tells me he wants to "play" with me and see if I got what it takes. To see if I could really be a Queer.

I tell Joe that I'm really flattered, and that him driving to town with his buddies all the way from New Hampshire was too much. That his offer was sweet, but I could always play with myself.

"It'd be better if we played together," he said. "More fun. More satisfaction."

I thought about it. It would be fun to be with these guys all together in the same room. Plus, I was getting tired of my Future Ex-Wife whining about, well, everything, and it would be nice to be "with the men" for once.

So I told Joe I'd see him when he got to town.

The truth was I was at a fork in the path of my life. I was getting tired of being furious all the time, and wouldn't have minded spending almost all my time with these guys very close, and maybe even getting to share beds with one or more of them.

Just thinking of it made my heart beat faster.

George Tabb: Queer. I knew it would totally shock some of my friends who never would think I'd go that way. And I knew my family would hang their heads in shame. Which I really liked the idea of.

***

So Joe, Hugh, and B-Face arrive in down and we go down to that sweaty and musty pit of a basement and start to play together. As we all start to sweat I really feel myself getting excited and letting go with these guys. The more we do it, the better I feel, and soon Joe and I are playing alone with the other guys just watching us in amazement. It feels good with my fingers around my thick white wooden tool, and when Joe asks if he can play with mine as well the excitement almost gives me a heart attack. He lets me touch his and soon we are getting comfortable with each other's "instrument".

Finally Joe tells me that since we are having such a really good time, as B-Face and Hugh nod, that they'd really like me to be a Queer like them. Go around the country playing with each other in front of young guys who are full with raging hormones and unchecked testosterone.

"I'm in," I tell him, "I think."

"What's the holdup, George," Joe asks. "Are not comfortable being a

Queer. Afraid to come out of the closet and tell others? What are you, some sort of pussy?"

I tell him that being a Queer is a dream come true, but because it was such a life-change, and I had a wife and in-laws and all, I'd have to think about it.

Joe sulks and nods his head.

"I understand," he says.

***

A couple of weeks later I decide that being a Queer is not right for me. Although I love the guys, I felt that the way they traveled was too dangerous for me what with all their heavy "equipment" packed the way it was, and us being too close to one another. Also, I'd miss my best friend, Scooter, a nine-pound Yorkshire Terrorist who, not unlike David Burkowitz's Sam, talked to me and told me how to run my life.

When I finally got the never up to call Joe I was sincerely sad.

"Joe," I tell him, "I really like you guys *a lot*!"

"But?" Joe asks me, hearing the doubt in my voice.

"But I'm not ready for that kind of life-style change. Although it has been a dream of mine for a long time, and being out with you guys would be something I'd remember and cherish the rest of my life, I'm just not ready to make that kind of commitment. But that doesn't mean I don't think you guys are the best. And I'm afraid of all your "junk" ending up in my face if we were to ever get into an accident."

"I think I understand," says Joe, with real disappointment in his voice.

"You're just a Furious Pussy," he tells me.

I tell him I am, and that he's just a Queer, and although we won't be spending all our time together and I won't get to be a Queer, it will make for a great story, especially for a *Maximum Rocknroll* Queer Issue, and I'll keep listening and loving his records.

And I do.

Back to the Basement is one of the best Queers albums to come out in a long time, and the song about G.G. Allin being a wimp, and the one about Titty-Fucking is awesome.

I love the Queers. I even got to play live with them in Arizona for a few tunes.

Check them out when they tour again. They were just out with the Dwarves. Who rock as well. Thank God *Maximum Rocknroll* doesn't have an issue dedicated to little people or you'd have to read a story about how Blag and I both know it's not the size that matters, it's how you use it.

Take My Life, Please.

VIKTOR VARGYAI
AWKWARD
RAGING

Dear current state of punk,

You don't exist. Not because you have been dead, betrayed and backstabbed or even worse existed only as an unborn child kept alive just as someone's fantasy. None of these. I'm not even over you and this is no place to make spiky, chained folks the butt of any jokes. I swear this will go without any intention to make anyone feel shitty who like me is listening right now to Isterismo or fuck it, even Toy Dolls (which I do not) and wearing boots (which I do) or leather jackets indoors (I have an anorak on). It's just that there is no fucking current state of punk. Never was, never will be. It's a fucking bottle that has been labeled. It could be smashed and then it could be replaced with another jar. There could be million labels and million bottles. The only thing that should be important in this allegory is that it's an empty space so whatever you pour into it that's what you get cause it's your space.

You don't like kids being apathetic? You don't like bands being boring? You need something new, something interesting?

Then either find it, make it, realize it but shout up if you don't do anything. If you had done anything then you wouldn't complain. (yeah you would, as I do most of the time, but please follow me) My heart has been broken million times when I see people just shrug their shoulders on the scum who beat or rape women in our scene, who are friends with Nazis —who are just the worst human beings. Even when friends and self-proclaimed music enthusiasts rather hang in front of shows and drink cheap wine than come down and support local promoters like myself. I'm not against having fun and hanging, but I have different level of fun when I witness people perform their angst in front of me than with chugging shitty beer on a piss soaked benches. I have spent a fortune on getting shitfaced on pointless weekday nights, still I rather spend my money to eat something good or buy a record. Although I still think drinking beer is fun and smoking cigarettes is fucking cool, but don't get addicted to any. Get addicted to buying records and attending shows. And carrying about what's good for your fucking mental health, punx!!!

Back to crying over the non-existing current state of punk. Most of the people are fucking stupid and the only fact that they probably listen to, let's say, Faith. Well, it won't make them better or smarter or anything. It's just they share one thing common with you or me, cause I do love Faith and think probably 80% of their fans are people I'm lucky I don't know. Still, I could love the fact that someone does listen to them but still it's just my enthusiasm towards that band that is reflected on someone else. I like you because you are like me. I was so lonely, now I have found you, who is another version of me – this is how I made most of my friends and luckily they proved to be more than just people with similar taste. Today I've learned my girlfriend also loves Modern Lovers. Do I love her more now? No, 'cause I'm already head over heels with her and there is no chance I could love her more than I did before I have learned this fact; she would be perfect even if she was listening to elevator music. The music we listen to, the basic principles we believe in, there should be more to define us. And remember the fact alone that someone does punk in a way that's lame to you - it won't make them terrible humans. *Just terrible punx*!!!!

So why are we so needy, obsessed, concerned and chained to people who are dumb, lame or just have different ideas about how to do their own punk, thus giving us hard times? Care about your friends if you need company in all this. About people you are doing something together. You don't even have to be best friends with your bandmates and partners in crime either. It's better if you could spend time with them even when you are not doing punk things. And please don't play with people just because they are schooled musicians, though being in a creative and time consuming project with other people sometimes could lead to places and situations you don't wanna end up with your best friends cause you could lose them there and then. I'm saying this while I have only played together with people who I count among my best friends and it's a happy marriage. So care about people who care about you. Don't waste your precious time being upset on assholes. Be a freak that will scare them away.

I don't want to disrespect the hard work everybody is doing to fill and run this magazine, but when I got bored of all the interviews that said nothing to me (and this problem was based in me) I started interviewing bands I do like and asked questions I do care about. I don't live there. I don't speak the language properly. I'm not even that smart. I only have the will that has been gathered in me when I don't like what is the current state of punk. Then I change it. Not for you, but foremost for myself. And you will decide if you like it or not. I'm glad if you do and I will be a bit hurt if you don't, still if the process is fun enough it could overwrite any cruel but righteous criticism.

There is a changing dynamic of how I approach my friends, the scene, local bands but all of them are still growing, improving and at the same time staying the same. Things will happen if you try to make a change for yourself and not sacrifice yourself to try to change other people or be bothered by how they differ their attitude from yours. Just do whatever the fuck makes you happy and if you are lucky enough to create your own bubble where you could be as much of a freak as you want then you will be happy.

Two of the bands I play in now went on tour, and since they include the full membership of the band, the Piss Crystals played as well. All of us played tight sets. On our last night we bought some weed, while I hate to play while stoned I gave a little chance to it since a sketchy weirdo skinhead guy smoked with us and this meant he inhaled half of our spliffs in one take. He hung with us for ten minutes and spent the next three hours sitting in the corner being paranoid on weed and staring in front. We played a set with Norms and it was amazing. I felt like this was the sense of playing music with people you respect with whom you created something that is above your everydays. There was that unidentified energy that was bouncing among us, and it felt like I was feeling what they have felt as well. When everything that is haunting you through months are transforming into the power that is the engine in your body playing these songs. I felt like something grabbed me. It was amazing. Seriously, form a band!

Then I played bass for Zen Fascists in shades in a room that had no lights just red and blue flashes. We covered "TV Casualty" by the Misfits and it felt like we played that song for two hours - but it was amazing two hours. That monotony and growing tension hypnotized me, while everyone else from our crew was moshing out crippled moves.

We knocked ourselves out from reality in these three days. We were just a bunch of weirdo creeps playing shitty music to people who appreciated this. And that was our scene, that was our bubble and that was our punk. We didn't achieve, change or prove anything. It was just good, and after all that's what matters.

On the road I was wondering about few things, when I was not punching the air to the first CockSParrer record. That shit is so good, it sounds like really slimy scumbag power pop fans are making evil music to threaten people with knives.

Anyway, who the fuck listens to hardcore? Seriously half of those bands are preaching about how important it is to have a personality for yourself. Which is cool, but these bands sound like this is a serious problem in their scene, and also very few people are having an individual identity since every third song is about this problem. Are there really people who have no personality even if they are awful? And songs like these will change anything? Also how can someone be backstabbed, and why are people sad because others change? I have some ideas but is it really happening all the time? This would mean hardcore fans are probably the scummiest people ever on the face of earth. Is it masochism then what leads people to spend their time listening to bands who are questioning them? Is it a mental punch they need in a more digestible form of every day humiliation? I love many of these bands but it some of them sound like dorks who wish to be jocks. Stop writing lyrics in the locker room if you want to be taken serious by people who are old enough to consume alcohol. I also realized that my heart is with people who feel alienated and awkward even at a hardcore show, and it doesn't mean she or he is not the fan of the genre, just feel weird even on their night out. Why not? Sometimes I couldn't even find my place at band rehearsals. It's okay to feel alienated sometimes.

I also fucking hate bands preaching against being political. It doesn't mean you need a degree in political science but just talking about almost anything is political in this day and age. Wake the fuck up, there are no ideologies left. It's just us being afraid of the downfall of this system. Everything is politics.

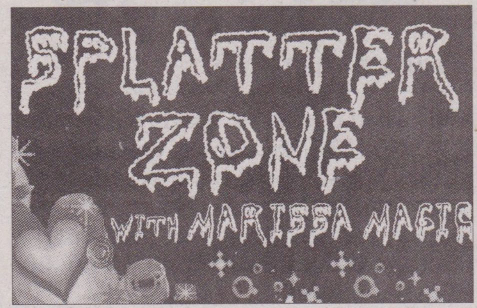
Anyway the end is near and of course I did not start putting together the bands I will pick to include on my year end top ten, even though I already got the memo that I was picked as a list maker. I'd rather listen to European bands from decades ago. I love living in Europe cause every country has another culture, another approach for the same thing. And what I love in good music is the component of it being universal in the sense that it's so good it could have been made by anyone, anytime, anywhere. Thus while bands here have a prolific sound that could be connected to where they are from, the good ones are also universal. Have you heard Rapt from France? Really ferocious and disgusting hardcore, super fast, noisy and it runs brutality through confused kids who are angry as fuck. Just hardcore perfection played by punks. As fast the music doesn't make any sense only the fact that it is played by the youth. They sound if they were drunk by the awakening of they could do anything they want. So they made this beautiful mess.

I rarely listen to Hungarian punk bands, even old, legendary ones. The reason is mostly even if those bands were good the recordings are terrible. I love lo-fi and noise but these are the ones that make you angry in a bad way. Due to the recording and pressing industries being controlled by the Commies it was illegal to record and distribute anything that was not okayed by the government. Pressing on vinyl was out of question. Thus very few bands had recording that are not painful to listen to.

Other problem for me is how we Hungarians are. I mean this fucking column is about me preaching to the whole universe. Some of these bands just tucked everything in their music. They wanted to do everything at the same time and it just turned out some super annoying weirdo music, the kind that even though it's description is good, isn't good at all. But there are exceptions.

My friends were talking about a video of a local legendary band 88-as Csoport which I have re-watched again and it lead me to discover this amazing Hungarian band called Biztonsági Tanács. They are amazing. I have only seen a picture of their singer who looks like how Brainbombs sound but their music is distant from this. It's crazy, and fast and noisey while it holds some melodic edge to it. Just perfect hardcore/punk. With enough stupid jokes as tape manipulation. Their later songs include clarinet and they have replaced their singer with a girl. Still they sound good. Go in youtube and search for "Bizottsági Tanács – Demo." Crazy good.

Whatever. Stop irony.
vargyai.viktor@gmail.com
punkersblock.blogspot.com



To be honest the thing that dominates my brain currently deals in heartbreak. I let myself free fall into something that was doomed and illogical, but felt so fucking good. In general, I spend a whole lot of time sitting in my room thinking, constantly weaving all these narratives that are far more interesting than my reality for the most part (sometimes when I think about this I think of the Bananarama song "Robert De Niro's Waiting"). And I constructed this fantasy future for myself prompted by this person coming into my life that was eons different from anything else I had built in my mind for myself. And I thought as I occasionally do, "why can't my fantasies be my realities?" So I let myself out, tried to make the fantasy the reality, or at least push it in that direction—and everything collapsed.

Reality sucks. It sucks and I feel really weird now because a section of that fantasy was a sudden willingness to indulge in things I ideologically wasn't into ever, and now I have all of these dumb shadows of ideas following me. I met this person and suddenly I could imagine getting married and having children—which is so radically different than anything I had ever imagined for myself. A family definitely does not jive with my hermit in the woods and/or eccentric lady in the city future, but I had a moment where I could see myself doing those things and now those ideas follow me. I keep noticing people's wedding rings. The other day I went to some holiday party and was surrounded by babies, and it wasn't like I wanted one, but I suddenly felt incomplete for not having one and kind of like a freak for not wanting one. Seriously, what the fuck? I catch myself wandering into these thought patterns and it's confusing and it kind of blows my mind. It's freaking me out for so many reasons, I mean, I was totally chill with the idea of being a spinster for so long — actually pretty into it. So why is this shit even occurring to me now? Is it solely because of this guy I fell for? Is it because I'm 31 and biological clocks are real and mine is suddenly fucking ticking? I just haven't felt incomplete in these ways ever in my life. This is such bullshit. Beyond the new feelings of incompleteness I both love and hate is the fact that I fell so hard. I love that I'm not so black hearted and jaded that I can still believe in stuff and dive into it, but this same aspect makes me feel foolish.

I was talking to a friend of mine and telling her about feeling ashamed in the face of falling in love and she was saying that maybe it's because love is kind of taboo, or like just simply not cool. That self-destruction and cynicism rule all, and that love is so few and far between that it's not even recognizable. I liken it to the rare occasions where I simply feel content, but it feels so weird that I feel guilty and uncomfortable, and the contentedness is therefore void. When love does occur there is a little guilt to it, a do-I-even-deserve-this kind of mentality, or a questioning if it's even real because it can't be possible.

I don't know what the fuck I'm talking about. I keep diving deeper into purging my personal life into my column. When I started out writing this thing, however many years ago, I feel like I was more preachy about my opinion, but I got tired of that. I don't want to tell people what to do. I don't want to judge them. I'm not special. I just write a column for *MRR*. My opinion is highly reflective of my upbringing, which is white, liberal middle class and for fucks sake, I'm pretty sure we've all heard a lot of those opinions. I don't think I'm the right or only answer, these are just the things that exist in my brain and people seem to be interested in hearing them or whatever (I mean, they ask for this column from me every month). You know, sometimes I find it kind of shitty and tiresome that I have this thing where I can lay down all of the mundane shit in my brain. I landed here out of knowing the right people and being in the right place at the right time. I mean, I'm competent, a decent writer and what not and I got asked to do this all those years ago, but still, I'm pretty sure it had a whole lot to do with who I associated with. I also think about how I manage to have the leisure time to do this, the spare time to puke out a thousand whatever words once a month. I tire of my own opinion, and it doesn't help that I am rarely challenged on it. For the most part when I get hate mail it almost always pertains to somebody whining about getting a bad review, which, I mean — really? You sent something in to get reviewed and it got reviewed. When people write in about my column it tends to be pretty positive, which is nice, but really, it would be nice to be faced with a challenge every once in a while.

I started getting more personal around this time last year. I wrote a column that made some off-hand reference to being too depressed to leave the house and this guy wrote in to let me know that he related to it and it meant a lot to him to read that. He followed up with saying he thought I was a guy until he noticed my name and then mentioned that he liked my column even better than George Tabb's; I thought, "this guy who digs George Tabb is relating to my personal shit, I guess I should delve deeper into that." Like this arrogant fantasy idea that if someone relates to me then maybe I can somehow open their mind to other things and in turn change the world. But really, I'm just ranting and obsessing, splurging out nonsense with tiny bits of clarity. I sit in my room and I listen to records. I stare at the wall. I think and obsess, then turn in my column two weeks late. I'm a woman. I feel insecure lately, I love yogurt. perpetualmagics@gmail.com

GARETH SMITH

GUEST COLUMN

I started playing in bands when I was fourteen. My first was a typical, high school thrash metal band with a gang of mates. We were called Morphine and in truth we were pretty rubbish. But it's the formation of this band that my life changed forever.

As shit as we no doubt were, we nonetheless concentrated on writing our own material. We never bothered with trying to learn Metallica or Kreator covers, we just jumped straight in. Before long we had about eight songs written, some fantastic song titles like "Cruel Existence" and "Psycho House" and we'd be arguing about what order they should be played in if we ever got our dream gig... which at the time meant supporting Megadeth! Oh how times have changed. The thing is, due to Morphine and more accurately my friend James, who wrote all the material, I've only ever played my own songs. I've never been one of those guitarists who can take to a jam stage and riff out the blues, nor have I ever been interested, as much as I like blues music. A typical pain in the ass situation is when I'm at a family get together and some drunken uncle or friend of my parents will routinely get on my case about playing a few songs for everybody on my dad's old acoustic. It's a fucking nightmare trying to explain to them that I don't do that. Can't do that. What do they want to fucking hear? A bunch of Victims riffs? Hardly...

Anyway, Morphine came and went, rather quickly, and we never did get to support Megadeth (funnily enough, a friend of mine did years later and it turned out to be a complete fucking horror story. Who'd have guessed it?), but from that moment I was hooked and I haven't not been in a band since. I'm thirty-four years old now and awaiting my first child. At this moment in time I'm playing in three bands, although one of them is extremely part-time. As sure as I am that things will change a little when my kid arrives, I simply couldn't imagine my life without a band.

So I was a thrash metaller during my early teens, and as most young kids do at that age, thought I'd "stay true metal" for the rest of my days. And then at sixteen I heard Napalm Death's *Scum* and Black Flag's *Damaged*. My dad has described to me on many an occasion the epiphany he had when he heard *Sgt. Peppers* for the first time, well I experienced something similar with those two records. And the more hooked I got on playing in bands, the less interested I became in school. When I was seventeen I was at a horrible crossroads in my life. Society demanded of me that I finish school and go on to university, but my heart wasn't in it. I tried to convince myself for a while, but studying made me miserable. In the end it was easy though. My music addiction was fed to me by my dad, who is equally obsessed, and he supported me in whatever I chose for myself. And so I chose music.

Of course, I didn't choose any kind of music that was likely to make me wealthy. It wasn't a fucking *career choice*. I didn't *choose* punk rock, it chose me. There have been times when I wish it hadn't, times when I've been on tour starving and cold, sleeping in a van, but those moments of doubt have been few and far between. And to be honest, even during those desperate times on tour, deep down I still thought it was kind of fun, in some sick, demented way.

Playing in punk and hardcore bands that tour a lot, you have to support yourself with whatever easy come/

easy go job you can find. Except, it isn't always that easy. When I lived in the UK it was usually a factory or a warehouse, something mind numbing but easy enough to take and leave between tours because I usually went through an employment agency, which meant shit money but guaranteed work. I've never had a problem working those jobs because I've always had this other life outside of them, and I'm not knocking those jobs either. In my home town, that's about all there is and people spend their entire lives working in factories, making money to put food on the table and maybe save enough for a ten day holiday in Spain once a year.

My attitude has always been that a job has always been just that, a job. I've never wanted it to be the thing I love doing. I like to keep the thing I love doing separate from whatever it is that pays the bills. There have been times when I've toured so much that even that started to feel like a job, where it was my only income... and that wasn't so great either.

Whereas at home in the UK it was usually warehouse work that I ended up in between tours, since moving to Stockholm I've being working in bars for the most part. A lot of my friends here who play in bands work in home assistance or kindergarten, both of which are criminally under-paid jobs, by the way. For me though, apart from an initial couple of months spent humping gear at a huge concert arena called The Globe, and one weird little foray into teaching kids how to play rugby (?!), I've spent most of my time working in bars dealing with assholes with alcohol problems.

As I've grown older, touring has been scaled down considerably. Life has changed, as has my body, and I simply can't hack more than a month at a time out on the road any more, sleeping an average of five hours a night, often on a hard floor. When I was twenty-two years old, back in the year 2000, I played over two hundred shows. These days I'm down to about sixty, but that's more than fine for me. Of course, playing less means working more and I've managed to blag my way up to the lofty position of manager, which in all honesty is a piece of piss. I work two nights a week in the bar and three days in a small office, doing admin work, which a lot of the time translates to writing my blog and scanning mail-orders for records. It's not exactly what you'd call a well-paid job but the freedom it affords me is priceless. And even though I'm not playing two hundred shows a year anymore, I still get to escape the reality of every day life on a regular enough basis. I'd implode if I didn't.

The thing is, I'm surrounded by people who have absolutely no comprehension of this other thing I do. My boss is a prime example...

My boss being the guy who owns the bar I manage. He's an old musician himself, he was in a new wave pop band called Webstrana who were pretty big for a while in '80s Sweden. He's a nice enough guy, although the most absent minded person I have ever met, which makes working for him a fucking challenge at times. Anyway, being this old semi-popstar, he assumes we're on the same wavelength. Of course, he couldn't be wider off the mark. Fair enough, he's into some old UK punk like Buzzcocks and the Clash, and the bar he owns houses a lot of decent vinyl that I often spin on the turntable when I'm manning the bar, but his heart is owned by '80s pop. He swears blind that the first A-Ha seven-inch is "raw" and that the Pet Shop Boys ruled before they became "commercial"...

When I went to the interview for the job, I'd been by the post office on the way to town to pick up a couple of records I'd ordered. Once we'd gotten all the usual interview talk out of the way, his eyes lit up when he saw the twelve-inch cardboard package I was carrying. "Ah nice, been buying records? You should play them in the bar." I laugh and assure him it's probably nothing the clientele would appreciate. "Yeah I'm sure they would, what records are they?" I tell him it's a couple of records by Assfactor 4. He's well and truly baffled for a moment. And then he bursts into laughter and asks me if I'm joking.

The first time I went on tour after taking the job also caused a lot of confusion. I'd told my boss a few months in advance that I'd be off for a while, so he'd have to cover me whilst I was away, taking care of orders and banking etc. I assumed this wouldn't be a problem since he does absolutely nothing all week anyway, so a few weeks covering my stuff shouldn't be too difficult a task for him. I had told him when taking the job that I went on tour now and again, something he thought was "cool". Like I said though, my boss is unbelievably absent minded and I got the impression he wasn't really taking my going away very seriously. I'd reminded him a few times that I'd be away for three weeks, but as the time got closer to my departure it still didn't really seem to be sinking in. So it finally comes to the week before I leave and I ask him if he's got everything under control. "What do you mean? Where are you going?" "You're fucking joking!" I scream inside myself...

It soon becomes clear that my boss has assumed that by going on tour for three weeks, I'd meant that I'd be away playing at the *weekends* over the *course* of three weeks, since this is how they did it with Webstrana back in the day. I told him that in actual fact I'd be travelling around Europe for three weeks, playing twenty-four shows in twenty three days. He had a hard time getting a grip on that one. "What? That's insane! Do bands actually tour like that? We only ever played weekend shows and only ever in Sweden." No shit...

He called me five days after I'd left, when I was sat in the van travelling through Germany, and asked if I could cover a shift in the bar that night...

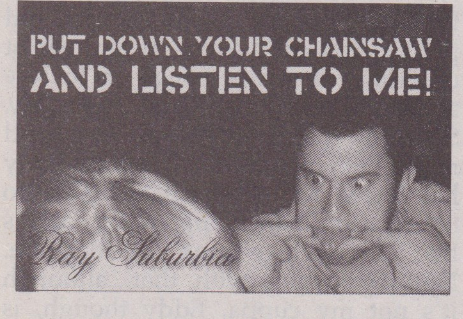
The next time we toured was in the States, something that completely scoobied him. "So what, are you guys playing big clubs over there? Are you guys like, huge in the States?" He was serious too. Quite sweet, in a way. I told him that we played to anything from twenty people to two hundred people a night and that sometimes we played bars, sometimes we played people's houses. His expression was blank but I could almost hear his brain cogs grinding to a halt. "But you can't make a living like that?" Depends what you consider living I guess…

Like I said, it's not just my boss who doesn't get it. My boss belongs to the vast majority. My friend Bloody Kev runs a vegetarian coffee shop in Deptford, London. Every day this old punk called Eddy comes by and whilst ordering his coffee, bangs on to Kev about his punk rock band, Dirty Viv. Seriously, that has to be the worst band name I've ever heard. Anyway, Eddy has forced Kev to listen to his demo on occasion, which apparently sounds like your average punk pub rock fare. Nothing wrong with that, although it's not my cuppa. Eddy though, is convinced Dirty Viv is going to be the next big thing, especially since he's just employed "some young, hot blonde bird" as vocalist and that is what's going to give his band the edge on the competition. Competition for fuck sake?! Of course, Eddy isn't interested in playing DIY shows or touring, he's just hoping his demo gets picked up by a major label. Weird thing is, he's always looking to for Kev's advice since he plays in punk bands, although he has absolutely no understanding of how Kev can be interested in playing in bands and touring when he doesn't make any money out of it. Of course, people like old Eddy never will understand that.

I love my other life. I love that few people understand it and I love being connected to those few who do; that I have friends all over the world who belong to this underground society. I sometimes wonder how things would have turned out if I'd chosen a normal career, joined the rat race with everyone else. When I hit thirty I had a very mini, very cliché crisis, where I wondered what I was doing with my life. I was having dinner at my cousin's place, my cousin being someone who earns a lot of money running his own company, and for the first time in my life I felt myself wondering if I should get my life together and get a "real job". My cousin, who is also my good friend, put it all in perspective for me very quickly though. "Fuck that mate! Look at me, OK, I earn a lot of money but I'm always on the job, I'm always bringing my work home with me and I'm constantly stressed out! I haven't had the time to go on holiday for about five years now whilst you've toured the States, Japan and Europe this year alone! Fuck money, I'd swap with you in a heartbeat!"

Mini, cliché crisis over. Ironic really, that my cousin the Capitalist, of all people, should get it.

Now, I should *get on* with some of that admin work...



So here I am, living somewhere between Oakland and San Francisco in a place called Coordinating *Maximum Rocknroll*. I rolled into California a little over a month ago with a car full of crap and a very traumatized cat, only to suddenly break down just outside of Sacramento. I'd thank god for the fact that a couple of my friends banded together and used their combination of car ownership and Triple A membership to get my jalopy towed to West Oakland, except I'm pretty sure god is the reason why my car broke down. Let me explain...

I grew up Catholic. Really Catholic. Son of two Latino immigrants Catholic. I was named after a weird biblical character that appears in the hit book of the Bible, Tobit. It's one of those "Catholics Only! No Yucky Protestants Allowed!" books. I went to Church every Sunday, did the First Communion, Confirmation, all that phony baloney stuff. Growing up we fortunately lived outside of the Catholic grade school district lines and my parents couldn't afford to bus me in, so I got to go to public school. Unfortunately, they saved up money and sent me to Catholic high school (Oh, those immigrants! Always working extra hard to achieve their dream and utilized their new and much appreciated freedoms!).

I say unfortunately because my going to Catholic high school straight up wasted their money. By the time I was fourteen a couple things had happened:

One: Nirvana

Two: Wax Trax! Records

Three: Realizing that not being white was rather different than being white and that often times people wanted to make sure you knew that it was very different, and that there's nothing you can do about that so guess what, fuck you.

So by the time I got to Catholic school, all that "we're all the same in the eyes of the Lord," and "Jesus loves you" and "the Church cares about your well-being" bullshit didn't really work for me. I immediately befriended the Type Two Kids at the school (quick digression: for those of you unaware, there are two distinct types of people sent to an American Catholic high school. Type One: those who have always gone to Catholic school, who are generally of strong financial means, are often politically and socially conservative and genuinely believe in the teachings of the Church, and Type Two: those who are there to get some damn discipline and shape up, goddammit) and soon found myself reading the Bible with great fervor just to be the little shit who could point out contradictions and fallacies in order to both embarrass the adults and spend time in detention transcribing scripture instead of being called a faggot in gym class.

Wait, where was I? Oh yeah, punk.

So by the time I actually got into high school, my first taste of the microcosm that is "real life," I was already two years into my first band and had started wading into the quicksand that was punk. Nirvana had come and gone with a bang, and I read my copy of Michael Azzerad's *Come As You Are* 'til I wore it out and had to steal a second copy. So began my Black Flag lust. The local alternative rock radio station, being that it was based in Chicago, had a huge hard-on for all things Wax Trax!. So my love of bands like My Life With the Thrill Kill Kult, KMFDM, and Ministry lead to discovering their more obscure projects (remember the days before the internet made everything available to anyone at any time, when the more unknown the band you liked the more inherently cooler they were/ you were? I'm *so* glad that shit's over!) like Pailhead. And Boom! Here comes Minor Threat.

Having begun my exploration into canonical punk, I had the kind of cred that allowed me to befriend some of the cooler, older kids at my Catholic school. The ones that smoked just off of school grounds and made mix tapes with bands that sang things like "so what if Jesus died on the cross? / so what about the fucker? / I don't give a toss!" The kind that would take me to the Libertyville Civic Center, or the Lindenhurst VFW, or the Fireside Bowl to catch all ages DIY punk shows. So to my parent's surprise and lament, Catholic school had the *exact* opposite result to what they had hoped. It had forged me into the bullshit-detecting type of fourteen-year-old prone to quoting Bertrand Russel, Noam Chomsky, and Emma Goldman alongside Jello Biafra, Nick Cave, and Eve Libertine at dinner arguments. "Leave me alone, Dad, I'm trying to read *The Nation* and *MRR. Is that OK with you?*" Let's just put it this way, while I hate to quote the decidedly un-punk Beulah in this decidedly punk publication, that band actually put it quite well when they said, "me and Jesus don't talk anymore." I lasted all of one and three-quarters years in Catholic school before they tried to give me the heave-ho and I pulled the you-can't-fire-because-I-quit and headed down the road to good old secular school.

So there I was, at some rando gas station near Sacramento, under the hood of my car. I had previously experienced some engine problems just west of Salt Lake City and now it was acting up again. I was in the home stretch of my two-day drive from Carbondale, felt quite proud of the time I was making, and really didn't want to slow down the pace. I had given the car a quick tune up and checked a couple of things before I left, but being that I'm not one too well versed in the ways of engine mechanics, I called up a couple of friends to get their long-distance diagnoses on what the current problems could be. Ah! The radiator! Now this is something I knew about. I had replaced a hose on it all by myself once—thus I obviously knew every fucking thing there was to know about it. So I went inside the gas station, borrowed some tools from the clerk, got me some hose clamps, some fluid, and fixed the goddamn thing myself. Fuck you, car! I even bought myself a celebratory tall can of PBR.

So right before I got into my good-as-new car, I pulled out my phone to brag all over the internet. I wrote: "Nice try God. Like I'm gonna drive 2000+ miles across the country and not look under the hood of my car beforehand? Ha. See you soon Bay." Then I hopped in the driver's seat, cracked open my beer, and got back on 80 West. I was about two miles down the highway when I got what was, hands down, the creepiest text message I have ever received. It read, "Message sending failed. Sorry I couldn't be of more help because: "Nice try God. Like I'm gonna drive 2000+ miles across the country and not look under the hood of my car beforehand? Ha. See you soon Bay."

And then my radiator *exploded.*

Let me tell you, nothing makes you believe in god faster than getting a text message from him and then having him immediately blow your car up because of hubris. So I did what any person would do in that scenario: I pulled over, slammed my beer, popped the hood, and shouted, *"Don't you fucking Job me right now, asshole!"* As I looked around I saw that the radiator was completely fucked. Done. Peaced out. So I did what any punk would do in that situation: I tried to fix it with a roll of duct tape, an old band T-shirt, and constant swearing. And fixed it I did...for about another two miles worth of driving. I made it to a gas station in Sacramento, just off the highway, where this incredibly genial clerk told me that I could stay the night in the parking lot if I really needed to—as long as I didn't mention to the cops or his boss that he said it was okay. He even tipped me to the fact that leaving it alone overnight was probably a "dumb-ass move."

So there I was, a 31-year-old punk with a cat, stuck in a parking lot in a city I had never been to, not sure how to make it to a place I've never lived in before, kinda, sorta, believing in god. "This is what hell must feel like," I thought to myself. "Hell is getting snarky text messages from god and a gas station clerk wishing you the best of luck in not getting yourself shot."

Hoping to still get to the place I was gonna be staying at at a reasonable hour, I started texting and calling everyone I felt close enough to bother with such a random, annoying, giant favor. A game of Bay Area phone tag soon emerged. Some didn't have cars, and couldn't help...but maybe could borrow someone else's car. Some were too drunk to drive that far, and couldn't help...but maybe could find someone to drive their car. I wondered why these people didn't just call each other. Eventually I figured, fuck it. Worst case scenario: I live in a parking lot in Sacramento for a little while. Hell, at least they'd tow me somewhere if they got sick of me hanging around. I resigned to my fate of living at a gas station, tucked myself under a pile of blankets in the driver's seat, put my headphones on and decided to sleep.

Finally the shining moment came when I got the call that two of my friends actually got together and were driving out right then to save me and my cat from our fate of trial and exile in Sacramento (it's been a minute since I've read the Bible, but I'm pretty sure that's where Jesus wandered for 40 days and 40 nights fighting off the devil with karate, right?). And that's when I came back to reality. God didn't crack the stock radiator in my thirteen-year-old car that was just driven at 80 mph on cruise control for 2,000 miles for two days half way across the country through a blizzard in the Rockies. And Jesus sure as fuck didn't take the wheel when I was just off the highway in the middle of nowhere at midnight. That was Lisa and Heather; two people I met on separate occasions, years apart, when they toured through my shitstain town in the middle of nowhere southern Illinois.

Punk rock saved me. Literally. No metaphor, no hyperbole. Two people I had met through punk stopped what they were doing in the middle of the night and drove three hours to rescue me. The kind of friendship and connection I had made and nurtured with people through nearly two decades of DIY punk saved my ass. Friendships forged through disgusting basements, shitty vans, long nights, bad haircuts and worse music. Punk picked my broken-down ass off the side of the highway, took me home, and helped me figure everything out in the morning.

God is dead and punk still rules, OK?

Though I'm still kinda freaked about that text message.

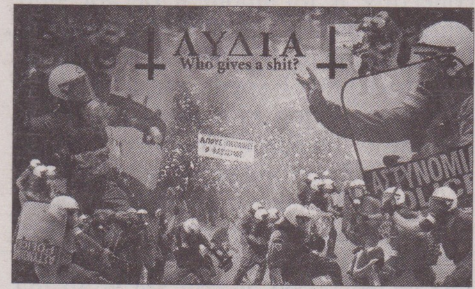
***

I'm really stoked to be given the opportunity to help coordinate *MRR*. About a month ago, after I had already moved out to the Bay with my fingers crossed, I was offered the position. So for the past month I've already been hard at work helping put together the issue of this magazine that you're holding right now. As a *huge* punk nerd and amateur punk historian, getting to do this is a dream come true. I've been reading *MRR* for literally over half of my life now, have been actively collecting it for about a decade and truly appreciate the kind of impact it's had, and still does have, on punk. Until I moved here I spent nearly a third of my life living in a small town just outside of Dickfart, Nowhere USA. A place where getting an issue of *MRR* in the mail still makes you feel like you're not alone against the world—that there are other fuck-ups and weirdos who are just as frustrated as you are at all the bullshit. With punk reaching middle age and those who swore they would stay young until they die writing more and more books about how the original spirit of punk (or punk politics, or hardcore, or zine culture, or DIY, or flier art, or whatever other aspect of punk they want to put in a glossy, hardbound, coffee table decorating coffin) is dead, *Maximum Rockandroll* is in the completely unique position of being a living history of punk. I'm excited beyond words to have the ability to stand on the shoulders of all the great punks before me who have helped put together this magazine for 30+ years and piss all over the pricks.

I wanna thank Lydia, Mariam, Francesca, and Ari for being so patient with me (and unbelievably accommodating) as I learn the ropes at the magazine and adjust to living in the Bay. I also wanna thank all the shitworkers (except Luigi!) who have been extra friendly and helpful in getting me acclimated to my new role as a weird demi-boss to people who have *way* more knowledge and experience in doing this than I do. Seriously, the shitworkers do *so much* to make this magazine run; it can't be overstated. All us coordinators pretty much do is wrangle cats—and email and edit (oh my god, the editing!). But it's mostly cat-wrangling. And extra thanks to the folx at Dead Rat Beach, where my two weeks of crashing turned into a month and a half of straight-up living there.

Quick RIP to two of the punkest things ever, both of which were lost this month: *The Onion* (print edition), and The Best Show on WFMU. Some of the funniest and most irreverent shit ever. Endless fodder and inspiration for punks everywhere. How many shitty tours for how many years were saved because of having these things in the van? Tom Scharpling and T. Herman Zweibe, this one's for you!

And finally a big shout out to all the punx in Carbondale, IL—where the music never ends 'cause the cross is never found.



Here's a short interview I did with Salonica sludge hardcore band, Bad Trip. They just released a new LP, have a new drummer and are about to embark on another European tour.

Please tell us how it all started, a bit of history on the band.

In 2004 George (guitar), Georgie (drums) and Alekos (guitar) started jamming in one of the studios in the Ladadika area [old part of town with tavernas, studios, markets and old manufacturing comps] in Thessaloniki. Back then we played hardcore/crossover but gradually the whole thing started to mutate, it became more experimental, more psychedelic and rotten; al this on a hardcore base of course. In 2006 Fotis (bass) and Lopez (percussions and samples) joined the band and with this line up we did some live shows and recorded our first demo. In 2008 we changed drummer and now on drums we have Sakis. Like this we wrote our split with 63High and our record *What Does Not Evolve Must Burn*. In 2009 Fotis left and Panos took over on bass. Lopez doesn't play with us anymore, but he still does sampling for us and he's like the fifth member of the band.

***What Does Not Evolve Must Burn* has great cover art! You also have a split 7" with 63High. Could you tell us a bit about how you came to record these?**

The self-titled CD came out in 2007 and it's a recording of one of our rehearsals. We printed 500 copies and they were handed out at shows. In 2008 came out split 7" with 63High [Salonica ska punk band], written live by both bands in one of the warehouses in the Ladadika (thanks Anastasis & Lpz). We recorded it in two days in June of '08 and in early '09 it came out in 1000 copies. But we weren't completely satisfied with the final result. We sent one things for cut and received something different. Shame on you Gz! In 2009 we recorded *What Does Not Evolve Must Burn* EP, with lots of difficulties, like lack of time and equipment and Sakis showing up with a soaring fever. It came out in 2010 in 500 CD-R. It got sold out so we cut some more. At the moment we're mixing out latest work. It was written in August 2011 under good conditions and with no time pressure *finally*! Three tracks, live, duration 32 minutes. We're quite happy with the results, it's wuite aggressive and alive. In 2012 it'll be ready in the form of 500 CDs and 500 LPs. We also have a track ("God Mode") featuring in the Spinalonga Records compilation called *Miss Fortune was a Henhouse Manager* and another two ("Organized Crime" and "Evolve") in a compilation by NoiseItalia called *Noise From Mars*. We've done all our recordings on our own, with whatever equipment was available to us at the time. The artwork for all our releases has been done my Laura (kitchenwas)

You've already done many local Greek shows in many cities. Where have you been and what have you seen?

We've played in Larisa, Halkidiki, Kozani, Ermoupolis, Heraklion, Rethymno, Tyrnavos, Salonica and Athens. In Thessaloniki and Athens things are a lot easier for people trying to organise shows. You know, to set up the live and break even, invite bands from elsewhere, have people show up etc. Outside the large cities, in the provinces and rural town, things are harder in many aspects (expenses, locations and venues, infrastructure) So, a big bravo to all the people who are involved and are trying to run all of that.

One of the best shows I remember was in Crete, and our live in Heraklion (thanks Evangelismos, thanks Apatris), but also out show in Rethymno, where it was supposed to happen in the University, but at the last minute the University President brought in the cops, so the show had to be transferred to the TEI [university], but with the help of people and professors, it happened normally and it was really great.

What are your future plans for shows abroad? I know you are trying to *build* your own PA and want to take a van around Europe! What's the deal?

Like we said, at this point we're wanting to tour our new record. Once it's cut, we're going on a Greek tour (Hania, Rethymno, Heraklion, Patra, Athens, Volos, Larisa, Yiannena, Salonica, Serres, Kavala and Xanthi) and then we're thinking Germany and Holland, as we have some invitations for shows there, at some of the social spaces and squats. As for our PA, we're trying to gain complete independence as a band, with out own PA and backline, so that we can set up a live show anywhere and with anyone we want. To need nothing but four walls, two electric sockets and some good spirits. And of course this PA to support other bands and situations as well. This whole project is moving along with the help of two friends, George and Chris, who are constructing the speakers!

You play a heavy mix of sludgy hardcorepostpsychedelic...something, that raises the hairs down your spine. What are some of your influences and do you have a particular way of putting your songs together?

All members of the band listen to all sorts of music. From classical music to grindcore, and ambient to gabba. From the beginning we wanted to 'tangle' lots of styles together, we didn't want a particular style. Οχι φαση. Αφασια.

There's usually a general backbone, some riffs in some order, we go to the studio and jam, for hours, days, months. In the end we're left with something that satisfies us. Then we give it to Lopez and he add his own parts. We use samples and voices. There are things we want to say, but instead of using lyrics, we use phrases from films or documentaries which express us. So, each time we have a different "vocalist," a woman, man, child, people of all colour, aliens, everyone.

What about your shows? Do you like to give some kind of message or do shows for a good cause?

So far we've done 40 or 45 shows and about half of them were solidarity or benefit shows. The rest have been at squats, universities and self-organised places, and we have also played at three clubs, but without an entry fee. However, we have declined offers for club shows a lot of times, because to a certain extent I think the clubs exploit bands. Also, we played once with 65daysofstatic and Dub Trio (yeah, nail us for that!) After so many years as a band, we decided to do these two support acts because we dig the bands, but we generally prefer self-organised DIY shows and most definitely solidarity and benefit shows.

Which bands would you like to share a stage with?

Neurosis? Botch? The Ex? At a free university show? Can we, can't we? It's a dream isn't it?

Some of you play in other bands and have traveled around Europe a few times with your work as musicians, sound engineers etc. what are your impressions of the Balkans?

In the Balkans in general things are quite tough, in each country for different reasons; in Serbia because of the war, which you can still see reflected on people's faces and city landscapes; in Bulgaria because of the regime and the nationalists (a friend who organised ska shows kept getting threatening phone calls from fascists). There are people who try quite a lot and do stuff despite the hardships and deserves every support. In the rest of Europe things are definitely better and in some things more organised.

Tell us a bit about your local scene. Are you involved? What do you like or dislike about it?

Thessaloniki has a large and very active scene. A lot of bands, a lot of shows and some very well organised spaces. The last years there's been a lot of movement. We've seen *a lot* of *good* shows live and got to the point that there would be two or three in one night. Except for the Biologica squat, which is the oldest DIY live show space in town (21 years and still going!), there are quite a few groups of people/friends who do things, who take an abandoned building and gave it life and transformed it into a fully equipped live space. (Respect to Street Attack/Panicus Maximus/T.L.S/FreeTeza)

We are also part of this 'movement', we help out, set up shows, organise them... Also, George and Panos have helped some bands with their recordings. (Bmw Rockers 57, the Crazed, Johnny Carbonaras, 63High, Last Rizla, Totalalitar, Last Century/Τελευταιος Αιωνας, Area 51, 666 Casualties, Terrorismo Musical and more).

As much as we like how "open" and "free" this place is, we don't like the notion of "purity" within the DIY scene, you know "This band can't play at our shows because they've played at clubs" and that sort of thing. Normally we should be opening our doors and the ideology of DIY shows and music, and try and make it contagious, not raise walls between us. So even if a band does accept to play at a free show, so long as the money goes to the space that's hosting the gig, or to a good cause, what's the problem?

Also, it disgusting that some record stores and distros take material from the bands, sell the records and then never gives the bands what it rightfully deserves at the end. With that money bands can upgrade their equipment, put out records, pay for studio time. Surely we're not talking about large sums, but it's a small help to keep things running and when you cut that, or delay things, you make it harder on the band. And because Bad Trip, like others, have been fucked over by record stores and distros, we decided that from now on our material will be distributed *only* at our live shows. Also *anything* we've done and everything we *will* do is available for free download on the internet a www.badtrip.bandcamp.com. Whoever wants to buy it can do so and ultimately support the band and not some club owner or random distro.

Any differences between Athens and Salonica? Salonica shows always start after midnight and end at like four in the morning!

In Salonica things flow at a different speed. The city is smaller, you can go most places without public transport. It's easier to "propaganda" a show, communication is more direct (word of mouth works best), choices are fewer and so most shows have a large turnout. But there has been some progress as to the time they start, now usually round 23.00 and end at 06.00 (if there's an after party!) It's an improvement isn't it?

You also have other side projects and bands. Tell us a bit about them please.

Sakis plays in Sklerotiks, while he also used to play in greet the Dead, Drunkard and Dihasménes Alíthies/Indecisive Truths. Alekos plays in Johnny Carbonaras, Burning Red and Boblywood, and he used to play in Insidious Browbeat. Panos plays with Underwater Chess, Boblywood, Johnny Carbonaras, Go Over 100, Broken Seals, Dinos Sadikis and in the past with s.ink, Scab Level, 63High, Thee Pancakes and many more.

What is your goal as a band? Do you have a grand plan or just take it day by day?

Make more music, do more shows, see new places and meet new people!

Last question from me. if you could bring back one musician from the dead, who would it be?

Jimmy Hendrix ? Django Reinhardt? Rowland S. Howard?

Would you like to say something to your readers? Last words are all yours!

create-change, create-change, create-change, create-change, create-change.

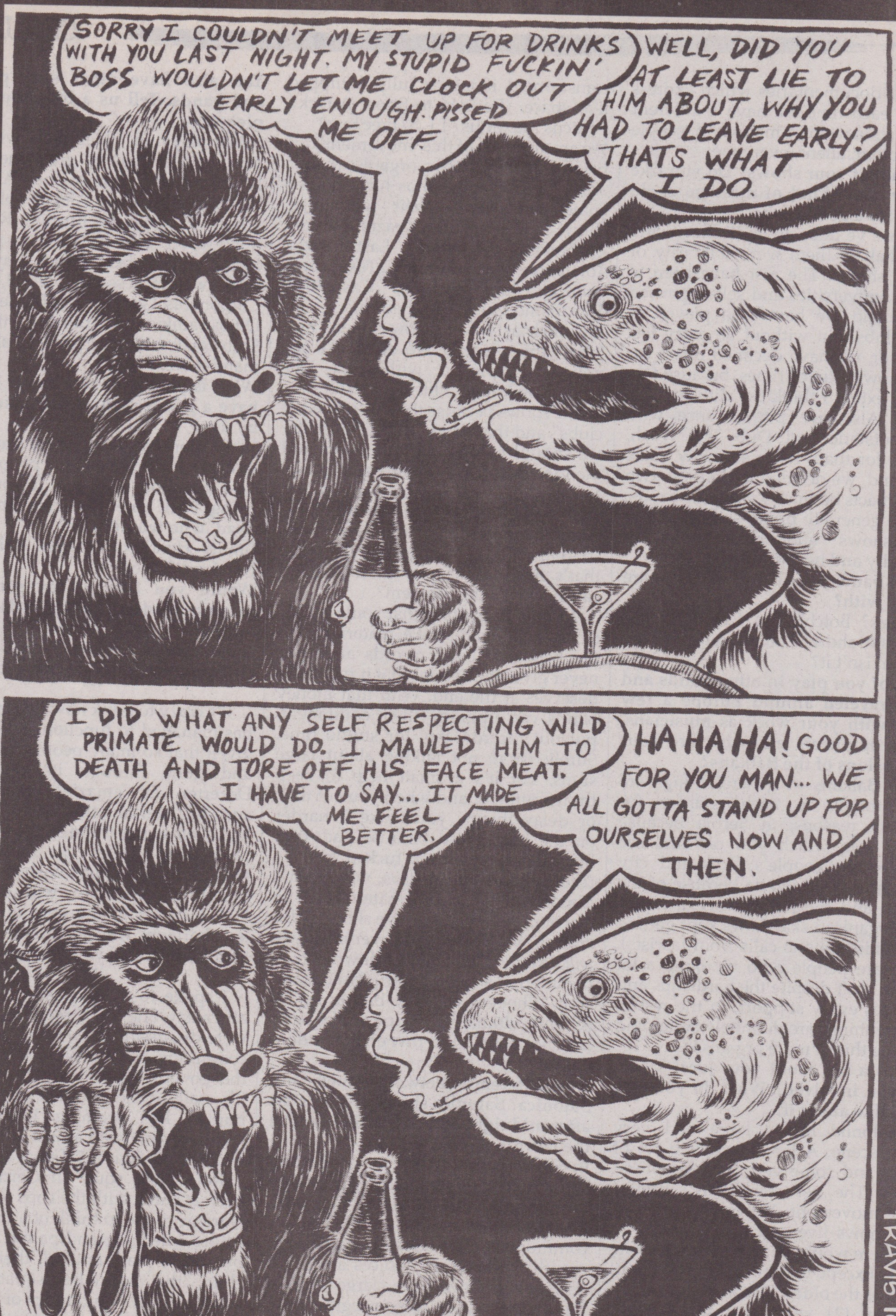
***

It's crazy to think how this magazine has managed to function for 30 years, given that so many people have come and gone through its doors—like Dezerter, an amazing example of suicidal determination, I find. The mag has been going through a transitional period, but I believe we are now over the hump. Ray just finished his first month as coordinator with me, and I look forward to the new dimensions and horizons we can explore together as copilots for all you fine punks.

***

I spoke to a friend back home the other day. She has three kids now. We were discussing how many people are commiting suicide because they owe the government money. Is this what it's really come to? Debt out-valueing human life; seeming like a good solution; discussed as just another side effect of the "crisis?" *That is no life*!

Rote Flora squat in Germany has been at battle with the cops for days. It is tragic to me to think of a time in the future when a (grand)parent will walk by such a place and tell their (grand) child, "that *used* to be a squat" and the child will have no concept of what that means, because that is the future we are setting ourselves up for. Never forgive, never forget. But who gives a shit?

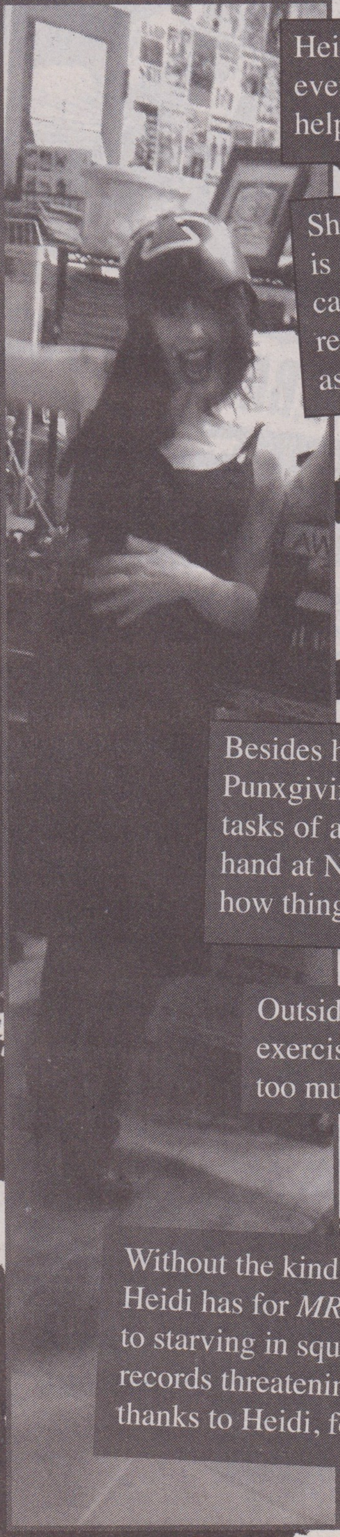

SORRY I COULDN'T MEET UP FOR DRINKS WITH YOU LAST NIGHT. MY STUPID FUCKIN' BOSS WOULDN'T LET ME CLOCK OUT EARLY ENOUGH. PISSED ME OFF
WELL, DID YOU AT LEAST LIE TO HIM ABOUT WHY YOU HAD TO LEAVE EARLY? THATS WHAT I DO.
I DID WHAT ANY SELF RESPECTING WILD PRIMATE WOULD DO. I MAULED HIM TO DEATH AND TORE OFF HIS FACE MEAT. I HAVE TO SAY... IT MADE ME FEEL BETTER.
HA HA HA! GOOD FOR YOU MAN... WE ALL GOTTA STAND UP FOR OURSELVES NOW AND THEN.

TRAVIS IGLER

MAXIMUMROCKNROLL

PRESENTS

SHITWORKER OF THE MONTH



Heidi is always a great help around the compound. She takes care of our garden, helps every week with taking out the trash (we so often forget!) and is always willing to help us tidy up our garage and storage space!

She has been active with going through our zine archive, making sure everything is catalogued and stored correctly. She's trying to create a database where people can search and see what bands are in specific magazines. She wants to make a resource so if someone is interested in a band or person, they can use the archive as a tool to look for interviews, record reviews, show reviews, etc.

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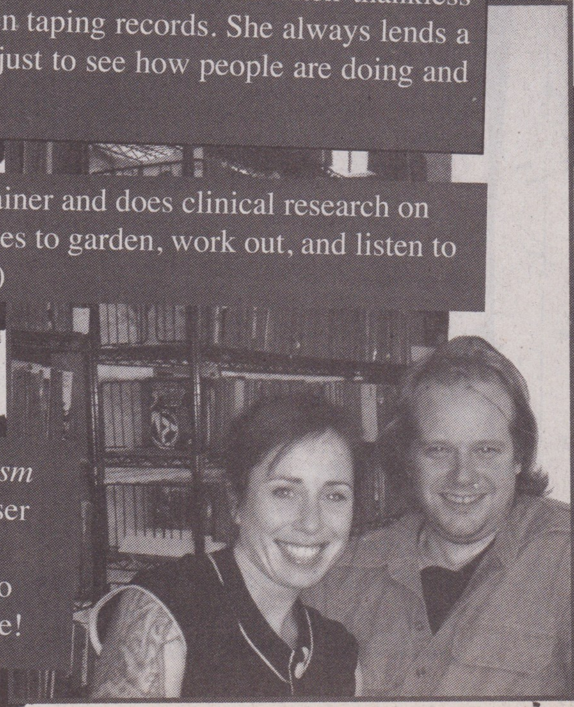
Besides helping feed tha punx at the compound with her veggie garden and delicious Punxgiving dishes, she is also always helping with the eternal and often thankless tasks of alphabetizing, re-filing records and green taping records. She always lends a hand at New Issue Day, and will always pop in just to see how people are doing and how things are going.

Outside of *MRR* Heidi works as a personal trainer and does clinical research on exercise-related topics through UCSF. She likes to garden, work out, and listen to too much '90s hardcore and start fights. (joke)

Without the kind of dedication, hard work, and *enthusiasm* Heidi has for *MRR* we'd definitely be one giant step closer to starving in squalor, surrounded by mountains of loose records threatening to crush us when the Big One hits. So thanks to Heidi, for helping keep *MRR* and tha punx alive!



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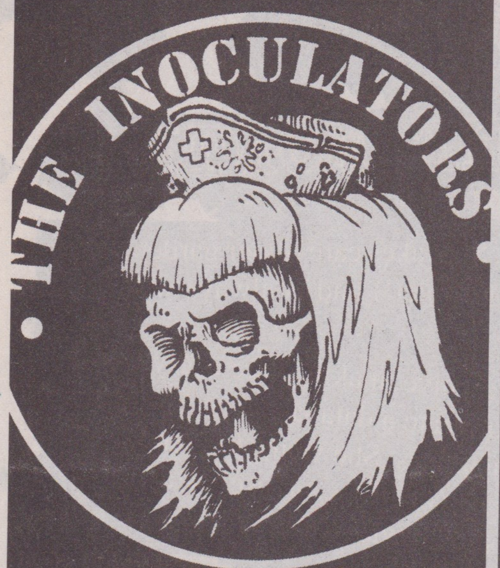
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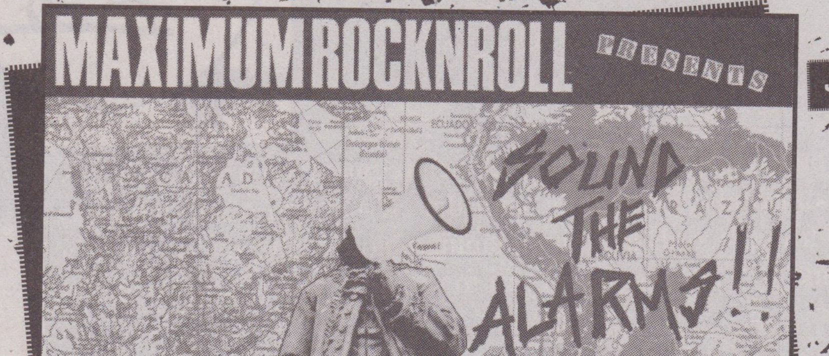
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NEWS

Maximum Rocknroll **News compiled by Donny**

INTERSEX GERMANS NOT CRAZY ABOUT NEW THIRD-GENDER LAW

by Hida Viloria from Intersex and Out

Germany's new third-gender law became effective on November 1st and has been hailed as a groundbreaking advancement for intersex people, but every intersex advocacy organization in Germany is opposed to it. Why? The answer is simple: The new law places intersex babies at risk for increased discrimination.

According to the law:

PStG § 22 Abs. 3: "(3) If the child can be assigned to neither the female nor the male sex, then the child has to be entered into the register of births without such a specification."

As OII Europe, the European affiliate of the Organization Intersex International, elaborates, "Who determines that a child 'can be assigned to neither the female nor the male sex'? According to current practice: only medicine. The power to define what sex is and who is assigned to which gender remains intact with the new regulation."

So doctors, not parents, will make the decision whether to label an intersex baby "indeterminate," and, while parents do have the option of leaving their baby indeterminate or having them labeled male or female, the only way to attain a male or female designation is to employ so called "normalizing" genital surgeries that have been found to be so harmful that the UN Special Rapporteur on Torture has condemned them. This is in contrast to the situation prior to the law, and in most countries today, where parents decide along with their physicians whether to label intersex babies male or female.

But isn't it a good thing to give intersex babies an indeterminate status until they're old enough to decide which sex they want to live as? In an ideal world free from discrimination, yes, but Germany, like most countries, has not banned "normalizing" surgeries, does not educate its citizens about the existence of intersex people, and does not offer intersex people legal protection from discrimination or even provisions for basic facilities such as rest rooms. While some parents may feel equipped to confront this and will be open-minded enough to do so, many advocates fear they will be the minority. Instead, as Ins Kromminga, President of OII Germany, stated, the new law will likely pressure most parents to opt for "normalizing" surgeries "even faster, since what parent wants to have no gender marker on their child with no other regulation that would protect this non-status?"

German and German-speaking intersex advocacy organizations OII Germany, Zwischengeschlecht and Intersexuelle Menschen (also known as the Federation of Intersex People in Germany) all agree that the law will place parents in a difficult position that may promote increased surgical violations against intersex babies. As OII Europe reported, "The risk of stigmatization would indeed be very large. Therefore ... the new provisions could encourage the [potential] parents and doctors even more to avoid an 'ambiguous' child at any cost [through abortion, prenatal 'treatment,' or so-called disambiguating surgical and/or hormonal interventions]."

Other members of the LGBTI community have long stated that, like intersex people, they are born the way they are. Just imagine, however, if there was a way to detect this at birth, and that a law was enacted that forced doctors to label babies gay or lesbian on their birth certificates. Would this be helpful to them or their families? Would such a law even be viewed as ethical, given the bullying that gay and lesbian children already face without having their sexual orientation publicly declared on their IDs?

This is exactly the situation created by Germany's new law. In fact, it makes intersex children even more vulnerable to discrimination than those in the analogy above, as Silvan Agius, policy director at ILGA Europe, a lesbian, gay, bisexual, trans* and intersex rights group, explains, "Schools have toilets for boys and toilets for girls. Where will the intermediate child go? ... The law doesn't change that. It does not immediately create a space for intersex people to be themselves."

Given all this, it's easy to see why intersex advocates in Germany do not see the new "options" as such a positive development. The ethical solution is to give intersex babies labels that afford them the rights and protections that all babies have, and allow us to make our own decisions about whether to irreversibly alter our bodies. As OII-USA stated, "We believe that in most of today's environments, children would be challenged by not being identified as boys or girls. Thus, we recommend that intersex children be raised as males or females, with the awareness that, like all people, they may grow up to identify as a different sex."

Some intersex adults desire a legal designation other than male or female—which was successfully lobbied for by OII Australia and others in Australia recently. This is our prerogative, and it creates a visible identity for intersex youth to step into if they wish, just as early lesbian, gay, bisexual and trans* activists paved the way for LGBT youth today. However, as with other members of the LGBTI community, this should be the individual's choice, not something forcibly imposed on us, especially as vulnerable babies.

Intersex people across the globe have long agreed and declared that non-consensual cosmetic genital surgeries are a human rights violation. What we desperately need and most want are laws that ban this practice that is irreversibly harming intersex babies every day—not ones that ban babies from being given socially viable labels unless parents use the practice to attain them.

OIL AND GAS DRILLING WASTE SPREAD OVER N.Y. ROADS AS DE-ICER

by John Upton from Grist

As snow and ice encrust wintertime roads in New York state, local and state transportation officials are turning to a questionable new source of salt to help them melt away the hazards of slippery roads: waste produced by the oil and gas industry.

That's a dirty habit that environmentalists and some lawmakers hope to break. New York-based environmental group Riverkeeper discovered that officials were receiving state approval to use salty waste from drilling wells and gas storage facilities as a de-icer.

The discovery came after the nonprofit made a public-records request to the state's Department of Environmental Conservation. Riverkeeper's Kate Hudson said the documents handed over after that request revealed that the agency had approved 30 requests to use tainted brine from the oil and gas industry as a de-icer — and that was prior to the recent return of Old Man Winter. Two of those permitting requests came from state transportation offices that manage roads in multiple counties.

The documents also contained results of lab tests conducted on the waste-turned-de-icer. From Riverkeeper's blog:

"A review of these brine testing results from both natural gas production brine and brine from natural gas storage facilities showed extremely high levels of chloride. Chloride can corrode infrastructure and negatively affect aquatic life and vegetation. In addition, results ... revealed the presence of benzene and toluene. Benzene is a carcinogen and has been linked to blood disorders such as anemia, while toluene has been linked to nervous system, kidney and liver problems."

The group is also concerned that the waste could contain radioisotopes, and that it will end up washing into the state's waterways.

Riverkeeper initially feared that the waste came from fracking, but the DEC denies that. Hudson told *Grist*, "The brine that DEC has approved for road-spreading use appears to come from low-volume oil and gas wells in New York and from gas storage facilities."

New York state Senator Terry Gipson introduced legislation earlier this year that would outlaw the use of such waste to de-ice roads in the state. But the bill, S04656, has been awaiting a committee hearing since April.

"The idea that we are going to go out and let it be poured on our roads and our bridges, which often go over our water resources, is just ridiculous. It's going into the yards where our children play; it's going into the farmland where we grow our food; and it's going into the water that we use to drink and irrigate our crops," Gipson told WAMC, a Hudson Valley radio station. "It's irresponsible behavior, and we need to stop it."

MEXICO LAUNCHES PROBE AFTER REBEL GROUP DECLARES WAR

by Al Jazeera America

Mexico will probe the alleged creation of a rebel group in the troubled southern state of Guerrero that is calling on people to take up arms against the government, the office of Mexico's attorney general said on December 2.

Hooded men carrying rifles and handguns went before reporters on December 1 in an undisclosed location in Guerrero and announced the formation of the Revolutionary Armed Forces–People's Liberation, Mexican media reported.

A statement issued by the group called President Enrique Peña Nieto's government repressive, criticizing education reforms and a planned energy reform bill that the group said would surrender Mexico's oil wealth to foreigners.

"There is no day like today to declare war," said the supposed group's leader, reading from a statement. The group also accused the government of killing environmental activists, student and rural leaders, and other community activists, and demanded the release of detained leaders of groups defending their communities against drug-related violence in Guerrero.

A spokesman for the Mexican attorney general's office said a probe would be launched to confirm the group's existence and to assess its size and reach.

Guerrero, home to the resort city of Acapulco, is one of Mexico's poorest states and is plagued by drug violence. Small vigilante rebel groups have been active in the state for decades, as the police have failed to contain powerful drug cartels that murder and kidnap civilians.

The new group's name is reminiscent of a small rebel cell known as the Popular Revolutionary Army, which emerged in 1996 and said it followed Marxist ideology. That group's last known attack was in 2007, when it blew up several oil pipelines.

The new group's declaration of war nearly coincides with the first anniversary of Peña Nieto's presidency; he took office a year ago on December 1.

WORKERS IN BANGLADESH TORCH GARMENTS FACTORY

by Serajul Quadir for Reuters

A huge fire on November 29th destroyed a Bangladesh garment factory supplying key Western brands, authorities said, in a blaze touched off by workers angered over rumors of a colleague's death in a police shooting.

Garments are a vital sector for the South Asian nation, where low wages and duty-free access to Western markets have helped make it the world's second-largest apparel exporter after China.

But a series of deadly incidents, including an April building collapse that killed more than 1,100 people, has triggered global concern over weak safety standards in the $22-billion garment industry.

There were no initial reports of casualties in the November 29th fire, which gutted a ten-story building at Gazipur, 40 km 25 miles from the capital of Dhaka. Fire fighters were battling to put out the fire in four adjacent buildings.

"We are still struggling to control the flames," said fire official Mahbubur Rahman, adding that 22 fire service and civil defense units from Dhaka and nearby areas were scrambled to fight the fire.

A Reuters photographer at the scene said burnt garments strewn on the floors bore brand names from US retailers such as American Eagle Outfitters, Gap and Walmart.

Other brands on the clothes included Li and Fung, Marks and Spencer, Sears Canada, Uniqlo and Zara.

The factory was among the ten biggest in the country, said Mohammad Atiqul Islam, president of industry body the Bangladesh Garment Manufacturers and Exporters Association.

With the factory destroyed, workers there stood to lose their jobs, he added. "Now, all the workers are at risk of becoming jobless," he said.

As many as 18,000 people worked at the factory, its owner, Mosharraf Hossain, told Reuters. But they had left the building by 11 p.m., shortly before the fire started.

A police official in charge of the area dismissed as baseless the claim that a worker had died in the firing, adding that a group of workers assisted by locals had set the fire.

"We are investigating to find out the reason for this heinous act," said Mohammad Kamruzzaman, the officer in charge of the Joydevpur police station that guards the area.

Police and witnesses said tempers flared after a mosque loudspeaker announcement of a worker's death in police firing to disperse a road blockade by workers who had skirmished with police near the factory the previous morning.

Police broke up that clash with tear gas, but hundreds of workers gathered later, vandalized the factory, set two buildings on fire and blockaded the road, said Mushfiqur Rahman, a manager at Standard Garments, a firm in the building.

Police had to fire shots in the air to break up the workers' blockade and let in fire fighters, he told reporters.

The recent string of accidents in Bangladesh has put the government, industrialists and the global brands that use the factories under pressure to reform an industry that employs four million people and generates 80 percent of export earnings.

CHEVRON FACES PROTESTS IN ROMANIA POWER OUTRAGE AGAINST FRACKING

by Romania Insider

Protests against Chevron's activity in Silistea, in the Pungesti area of northeastern Romania, escalated on December 6, triggering the American oil and gas company to suspend its activity on the site.

Protesters occupied the property and destroyed the fence Chevron had built around the 20-acre land plot at the village outskirts. One day later, however, Chevron re-started its activity.

Protests were also staged downtown in the capital city of Bucharest, reaching a climax on the evening of December 7 when gendarmes took three protesters into custody.

Silistea has now been declared a special area for public security, with authorities implementing special measures against violence, including placing gendarmes all around the village, according to Romanian media.

The gendarmes have been checking the documents of everyone visiting the village. Villagers have complained of the intrusion, saying gendarmes were in front of every house, asking people their destination.

The group of protesters in Silistea, some 400 people, was a mix of locals and environmental activists from Iași, Bucharest, Brașov and Sibiu. They initially protested peacefully but the protest became violent as riot police clashed with the protesters after some of them began throwing stones into Chevron's vehicles and tearing down the fence surrounding the exploration site.

Meanwhile, Chevron stated that all exploration activities will use conventional technologies based on the permits it received in the beginning of October. "We respect people's right to express their opinion, but we believe this should be done within the limits of the law," Chevron wrote in an official statement. The company had started its activity on the site in Silistea on December 2 after an earlier delay in October, which was also caused by local protests.

The protests against exploration for shale gas were triggered by concerns that exploration would be harmful to the environment and coincided with protests against gold mining in central Romania, at Rosia Montana, where the planned used of cyanide has caused alarm.

IN MEMORY OF AMBRÓSIO VILHALVA

by Inés del Carmen Morales from Intercontinental Cry

At this time when we are mourning the loss of Nelson Mandela, a leader and an example for so many people throughout the world, I'd like to take a moment to reflect on the death of another leader across the ocean from him: His name was Ambrósio Vilhalva. He lived in the Guaraní community of Guyra Roká in the Brazilian state of Mato Grosso do Sul. He belonged to the Guaraní Kaiowá people.

Survival International reported the murder of Ambrósio Vilhalva on December 3. He had been brutally killed a couple of days earlier and his body was later found in his own home. Survival International also reported that Vilhalva had been receiving death threats, a situation all too common for Guaraní indigenous leaders. The Brazilian police later detained Vilhalva's father-in-law as a suspect; however, he was released without charge shortly thereafter.

The full picture of Vilhalva's death remains unclear. But it is important to know about it, just as it is important to know about Vilhalva's life and what he fought for.

Vilhalva was a spokesman for his people and a leader in his community's struggle to reclaim their ancestral land. In the words of another Guaraní spokesman, "Ambrósio fought hard against the sugar cane. He was one of our main leaders, always at the forefront of our struggle, so he was being threatened. He was an extremely important figure in the Guarani land campaign, and now, we've lost him."

Vilhalva was also an actor. In 2008, he took part in the Italian-Brazilian film *Birdwatchers*, which was both a love story and an attempt to describe the plight of the Guaraní-Kaiowá people and their forest homeland. Produced with significant participation from the Guaraní themselves, and with several Guaraní actors in leading roles, the film drew a very diverse range of reactions, from thoughtful praise to angry criticism. This controversy, however, could be counted as a victory for the film, since one of its goals was precisely to call attention to the situation of the Guaraní.

Once the traditional owners of a vast homeland in the modern states of Brazil, Paraguay, Bolivia and Argentina, the Guaraní today, in practice, live as squatters in their own land. In their own tiny reservations, they suffer from overcrowding and appalling poverty. Away from their communities, they are exploited and abused, subjected to all forms of violence, both physical and spiritual. All of this has led to devastating consequences for their society and culture, including a shocking wave of suicides among their young people. These tragedies are what Vilhalva tried to stop during his lifetime. They are also what led to his death, whomever is responsible for it.

We can only hope that one day, not too long from now, we'll see Vilhalva's dream come true—the dream he expressed so well when he said, "This is what I most hope for: land and justice ... we will live on our ancestral land. We will not give up."

Until that day comes, we should also try to help the Guaraní in their struggle as much as we can, as well as all the other people in this world, indigenous or not, who have to contend with similar troubles.

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NEW BLOOD

BY KAT SMITH

submit to: KAT@MAXIMUMROCKNROLL.COM

FIVE QUESTIONS ASKED TO FOUR NEWER BANDS WE THINK YOU SHOULD KNOW ABOUT

1) DATE & LOCATION FORMED
2) REASON FOR FORMING
3) LYRICAL CONTENT
4) DESCRIPTION OF SOUND
5) FUTURE OF THIS BAND

ARMS RACE

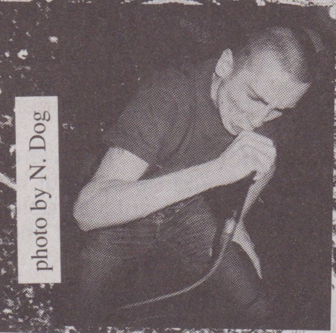


photo by N. Dog

1) The very end of 2012. December time I believe. London, England; the home of culture, the birthplace of punk.
2) To unleash unbridled hardcore fury on unsuspecting audiences.
3) The changing face of London and our love/hate relationship with the city. Po-faced students with ill thought out ideas. Internet big mouths. Mind numbing routine. Highly original ideas, which will undoubtedly change the face of hardcore…clearly.
4) Condemned 84 meets the Partisans meets early AF.
5) We just put out a demo which you can order from here: qualitycontrolhq.bigcartel.com We will have a new 7" out sometime next year. Hopefully more shows too. Anyone who wishes to contact us may do so at: armsracehardcore@gmail.com Thank you for your time.

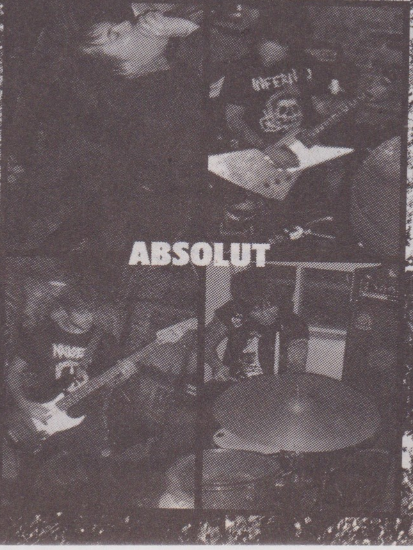
BATWORM

1) Fall 2012 in a darkened basement in Philadelphia.
2) Originally, to play D-beat without the D-beat. The first riffs were written on a two-string bass through a practice amp—treble and gain dimed. We wanted to get the most fetid and slimy sounds we could possibly conjure. Keep everything primitive, grimy.
3) The depravity in all of us. When you are at your worst, sometimes there's nothing left but crow, ash, and grit. We are always at our worst, whether we want to be or not. Why be deep when you can just get fucked up.
4) Filthy fuzz, raging solos, and thrashin' beats. Twisted rock'n'roll.
5) Old gore, faded eyes. Then recording for a 7'' before the year's out. Or just a shallow grave. Contact before too late: skullfilledwithbatworms@gmail.com.

Photo taken by Jake Lafferty

SUFFER DAMAGE

1) Suffer Damage formed in august 2012. First rehearsal in October 2012 when Vrokker joined.
2) Previous bands of Shalo (Chaka) and Leffe (Ravaged) split up and both were looking to play in a new band without really knowing each other. We both had the same interest in what the band should sound like. Then we asked Vrokker to join as the band he was playing in was getting nowhere and he got bored with it.
3) Things that pisses us off, stupid behavior of certain people. Also some lyrics have a funny twist like "I Hate Christmas".
4) Our main inspiration is early Disorder and Chaos UK but also Finnish and Japanese bands from the early '80s.
5) Death Trap Records wants us to record for a split album so we'redoing new songs. Hopefully more gigs, maybe a tour. Suffer Damagecontact: sufferdamagecontact@gmail.com Listen: sufferdamage.bandcamp.com In the US you can get our tapethrough Soap And Spikes and Velted Regnub (thanks guys). Also in TX through Human Double Face.



1) November, 2012; Toronto, Canada
2) A shared love for bands like Discharge, Anti-Cimex, and Japanese hardcore, and the desire to sup cider and play ripping noise.
3) Fuckers who try to compromise our lives each and everyday, total fucking hatred.
4) Insane Power.
5) A 9 song 12" is slated to come out on Electric Assault Records before the end of the year. We are in the process of writing an LP. We want to tour everywhere. Best way to get in touch is to email insaneabsolutnoise@gmail.com via our bandcamp page absolutnoise.bandcamp.com.

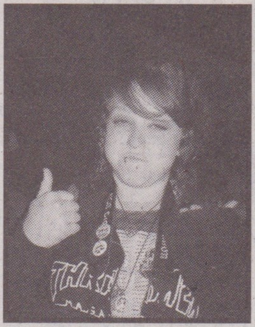
MRR asks you!

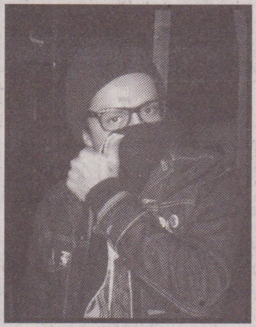
WHAT'S THE SCOOP?

This month's question: "What is your favorite split?" Asked at the Mike Filth benefit/ Blatz reunion show at 924 Gilman. By Ari and Ray.

Zeke, 44, San Francisco
Sanctum and Stormcrow.

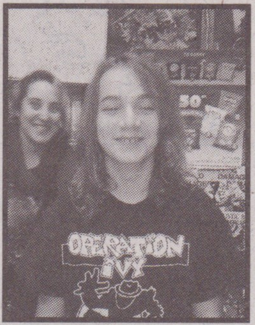
Darby, 18, Livermore
Municipal Waste and Toxic Holocaust.





Bobby, 25, Hayward
Kontraattaque and Tragatelo split tape.

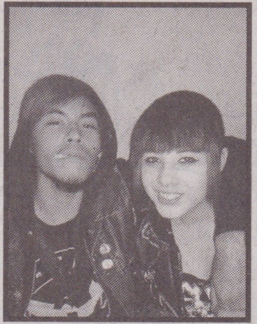
Gabriel, 12, Berkeley
Fucktard and Total Anarchy.



Cc Dd Ee Ff Gg Hh
This Is Not A S

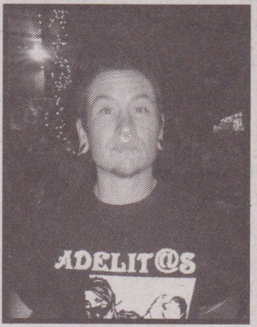
Annie, 32, San Francisco
The *Shit Split.*

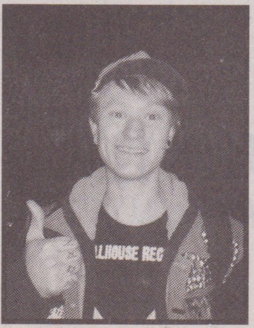
Gabby, 19, Santa Maria
Cuco, 18, Santa Maria
Spazz and Charles Bronson.



Popeye, 11 (dog years), Santa Barbara
Caninus and Hatebeak.

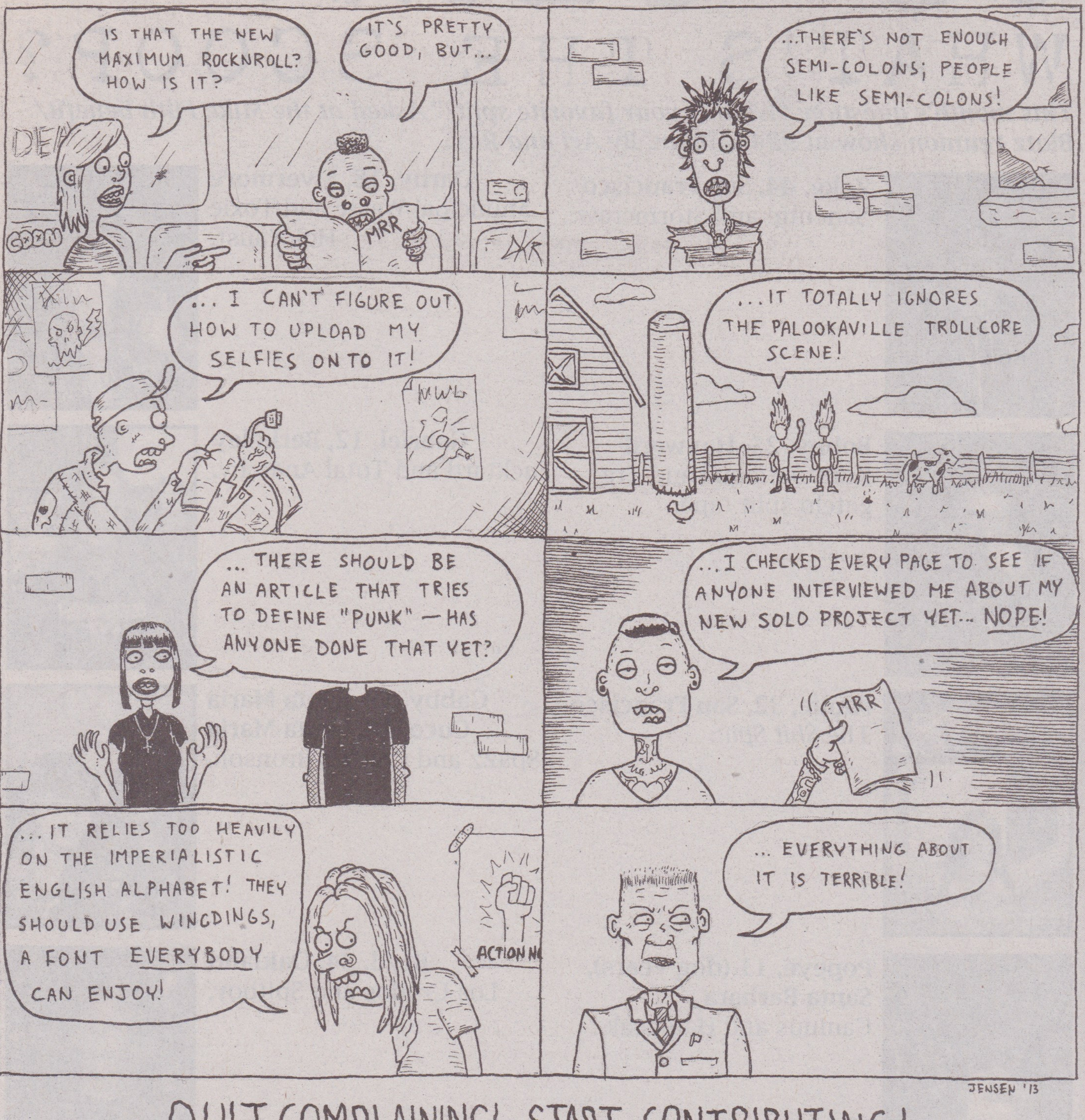
Bryd, 34, Oakland
Los Crudos and Spitboy.





Johnny, 23, San Francisco
Hickey and the Voodoo Glow Skulls.

Corbett, 38, Pinole
Queerwülf and Sharp Knife.


IS THAT THE NEW MAXIMUM ROCKNROLL? HOW IS IT?
IT'S PRETTY GOOD, BUT...
MRR
...THERE'S NOT ENOUGH SEMI-COLONS; PEOPLE LIKE SEMI-COLONS!
...I CAN'T FIGURE OUT HOW TO UPLOAD MY SELFIES ONTO IT!
...IT TOTALLY IGNORES THE PALOOKAVILLE TROLLCORE SCENE!
...THERE SHOULD BE AN ARTICLE THAT TRIES TO DEFINE "PUNK" — HAS ANYONE DONE THAT YET?
...I CHECKED EVERY PAGE TO SEE IF ANYONE INTERVIEWED ME ABOUT MY NEW SOLO PROJECT YET... NOPE!
MRR
...IT RELIES TOO HEAVILY ON THE IMPERIALISTIC ENGLISH ALPHABET! THEY SHOULD USE WINGDINGS, A FONT EVERYBODY CAN ENJOY!
ACTION NO
...EVERYTHING ABOUT IT IS TERRIBLE!
JENSEN '13

QUIT COMPLAINING! START CONTRIBUTING!

SEND US YOUR:

SCENE REPORTS! INTERVIEWS! GUEST COLUMNS!
NEWS ARTICLES! PHOTOS!

PUNK IS WHAT YOU MAKE IT! WE WANNA HEAR FROM YOU!

MAXIMUM ROCKNROLL / PO BOX 460760 / SAN FRANCISCO, CA 94146 / USA

(PUBLICATION NOT GUARANTEED)

strange factory.

Interview by Phil O'Grady

Hailing from Fukushima, Japan, Strange Factory is a band that have been around more than a few years, yet only in recent times have they begun to be noticed and appreciated by those who reside outside of their homeland. Their recent short tour of the States was well received and opened a few eyes and ears to what these three guys were all about. They could (and should) easily be spoken about in the same breath as more famous countrymen such as Contrast Attitude, Acrostix, L.I.F.E. etc. as they have regularly played with these bands over the past ten years and share a lot in terms of musical style. Their unique perspective of living in an area to which such devastation has occurred shines through clearly in their lyrics and songwriting, as does the fact that they are by no means newcomers to the hardcore/crust scene. Interview conducted via translation in November 2013. Translation by Kaori Yoshida. Photos by Ayumi Yamazaki.

MRR: Konnichiwa! Please introduce yourselves and explain who plays each instrument in Strange Factory?

Ryo: Hi, I'm Ryo, main vocals and guitar.

44℃: I'm 44℃ (pronounced "Shishido"), drums and chorus.

Yamada: I'm Yamada, bass and chorus, and sometimes main vocals.

MRR: Strange Factory is not a new band at all, although some people may only be familiar with you in recent years. When did the band start and what is your discography up to 2013?

Yamada: Strange Factory started in 2001, when we were still high school students. We're all the same age.

Ryo: Initially there were four members, but after a year the original guitarist quit and the line-up became the trio as we are now. So all three current members are original members.

44℃: Our discography looks like this: *Greatest Hits* 7", *Fukushima Nightmare* 7", *Circle World* CD, Evil Substitute/Strange Factory split 7", *Stand Our Ground 2008* CD compilation, *Dfer* CD compilation, *Roar of Indignation* LP compilation. The relatively recent releases among these are the *Fukushima Nightmare* 7", the *Dfer* compilaton, and the *Roar of Indignation* compilation. They are all recordings that we have strong feelings about!

MRR: Have any of you played in other bands, before or during Strange Factory?

Ryo: I had played in bands called Baptism and Focus, but both bands didn't last long.

44℃: In the past, I played drums for bands like the Swindle and Spit Fast. I also played guitar in a band called Patronage. Recently, I started another band called Wageslave in which I play bass and vocals.

Yamada: Strange Factory is my only band!

MRR: Coming from Fukushima, it is understandable that you have a strong anti-nuclear stance. What other subjects do you cover in your lyrics?

Ryo: Anti-nuke lyrics have been strongly reflected in our songs ever since the 3/11 Fukushima disaster. Living in Fukushima, for sure, we are strongly frustrated and fearful of the situation and issues that surround us regarding the nuclear plants. Maybe these issues are relevant not only to us in Fukushima, but we want to deliver our fear and frustration from the actual scene, as much as possible. Before 3/11, our lyrics were mostly centered around frustration in everyday life and towards the direction that society and people in general were taking.

MRR: There seems to be live shows every week in Tokyo and other areas of Japan now. Does Strange Factory play many live gigs, either in Fukushima or Tokyo, Osaka etc.?

44℃: We've played in Osaka only a few times. We don't have many chances to go to Osaka, maybe because Osaka is in west Japan and Fukushima is in east Japan. So there's a relatively long distance between the two cities.

Ryo: We have been able to play outside of Fukushima on many occasions. We've been to many cities around Japan, not just Osaka and Tokyo. For instance, the more known cities in the punk scene maybe would be cities like Nagoya and Tsuyama; Okinawa as well. There are so many good bands wherever we go, so we have lots of fun on tour! But Tokyo would be the city with most bands. Actually, we get chances to play in Tokyo more than in Fukushima lately.

MRR: What do you think of the Japanese HC scene in 2013? Is it more popular now? I know many shows don't get big crowds but bands like Slang, Garlic Boys, Laughin' Nose etc. play before thousands! Do you think punk now is even bigger than in the '80s?

Yamada: The bands that you mentioned are very popular and clubs get packed when they play. The current punk scene seems to be more segmented with each local scene and genre, and becoming bigger as a whole with those different local scenes connecting. Also, after 3/11, in various local scenes, I feel that there are more punks resisting the system and becoming active in activities such as support for the disaster areas. I feel that the punk scene is unifying and spreading even more due to these common voices rising more in the punk scene.

MRR: I saw that you traveled to the USA in 2013 to play Chaos in Tejas festival. Was this your first time outside of Japan with the band? How was your tour experience and how were your shows in USA?

Yamada: Our very first show overseas was Chaos in Tejas! We did three shows in Texas: one in Denton, and two at Chaos in Tejas in Austin. All three shows were really exciting. Our main purpose for our trip to Texas was to do shows, of course, but we had another mission of delivering our message to the world. But since we can't speak English that well, we put up a banner at our shows, stating our strongest message. The message being, of course, "*no nukes!*" We will be happy if people sensed something from our banner. We are so thankful to our main organizers Timmy and Jeff from the Marked Men. *Arigato!* Every day and every show on the Texas tour was amazing. We got to see bands that we've only listened to before on records, and we also got to see cool bands that we've never knew that Woodstock should never come back. So, basically from this guy, an entire generation of preteens was introduced to everything from Slayer to the Dead Kennedys; things that they otherwise would have probably never heard of.

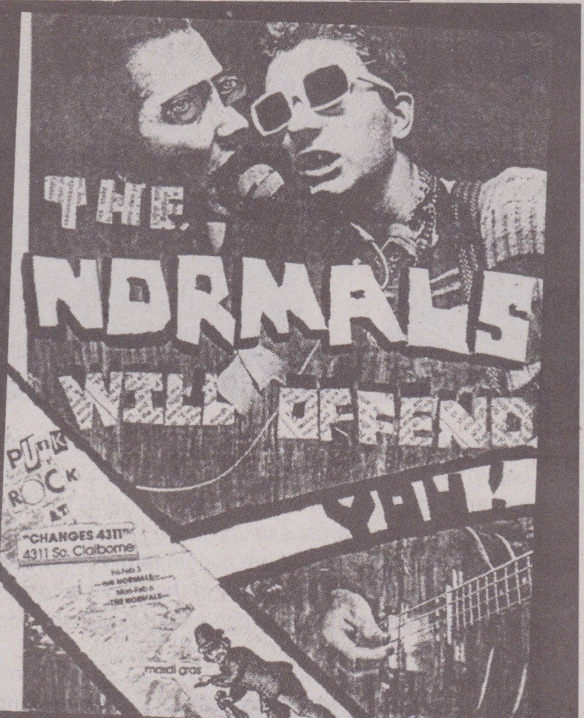
MRR: What about the local stuff, specifically?
I hadn't heard about this scene until probably over a decade ago. I was in a record store—I think one of the chain stores in Kenner—and I came across a CD by a band called the Normals whom I'd never heard of, so I picked up that CD. Pretty much all of the knowledge I had of the early days of New Orleans punk rock came from the liner notes of that CD. I'd actually had the idea to do a documentary about [early New Orleans punk] ever since. It turns out that there was so little written about it that I could find, I thought this was only going to be a small project with only a few people to interview—and here I am two years later and we're still trying to finish it up.

MRR: So, what's everyone like? Did a lot of people from those days remain artists and weirdos, or did many proceed to lead more traditional lifestyles? It's probably a mix.
It's kind of a mix. A lot of people performing today started off in this scene. John Thomas Griffith, the guitar player for Cowboy Mouth, started out in the band the Rat Finks, which later became the Red Rockers, which was the most successful band to come out of the old scene.

MRR: After working on this film for a while, why do you think that punk rock has been underrated in New Orleans, then and now? Do you think it's the simple fact that we have more of a reputation for being a jazz town?
Well, I think if you look back, even Louis Armstrong wasn't appreciated when he was here. He very seldom came back to New Orleans after he was shunned by the city and its government. So, it's essentially the story of New Orleans music, from Louis Armstrong until today. Another thing is, New Orleans is a live music town rather than a recorded music town. People characterize New Orleans as a jazz town, but what kind of music did Fats Domino play?

MRR: Early rock'n'roll. That's a cool answer. When looking back on these punk histories, it's really common for bands to cite that an already established band came through town on tour and inspired the creation of a rash of new bands, and therefore a scene. Was that true for New Orleans?
No, in New Orleans it was a radio show, New Wave Hour on WTUL with Jay Hollingsworth and John G. That's what pretty much launched the scene, so that whenever a band would come—like the Ramones did and all these local bands would open for them. It started off with the Normals in about 1978-79, but then after that it was the Red Rockers who would open for bands around '81. The Cold were also popular in their own right. They were local celebrities at the time and would open for bands like Squeeze. I guess at the time the term "new wave" became synonymous with bands like Squeeze, but in '78 it was pretty much the same thing as punk.

MRR: Are you going to dive into '80s hardcore?
Oh, definitely because there are very important aspects of the early local hardcore scene, one being the notorious band the Sluts. The Sluts' frontman, Dave Turgeon, actually auditioned to front Black Flag before the job ultimately went to Henry Rollins. So, he actually performed one night with Black Flag in Philadelphia. Yeah, the Sluts were a pretty notorious band. They toured the country and they were punk rock in the sense of offending everybody and anybody, being really loud and really obnoxious and they really left their mark. As notorious as they were, I'm kind of shocked that they faded into obscurity. They had a lot of famous friends and a lot of famous non-friends, too. They existed to



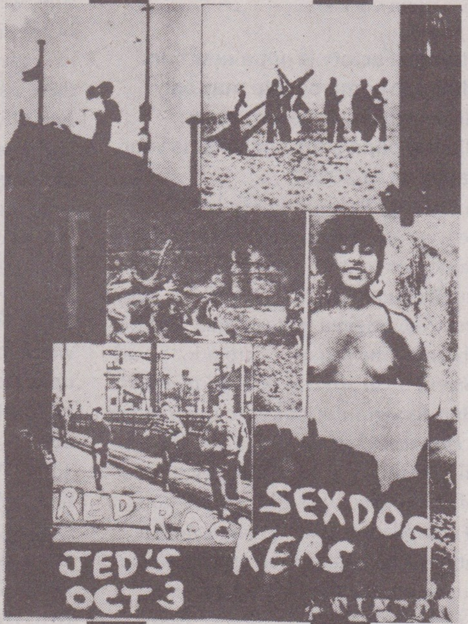
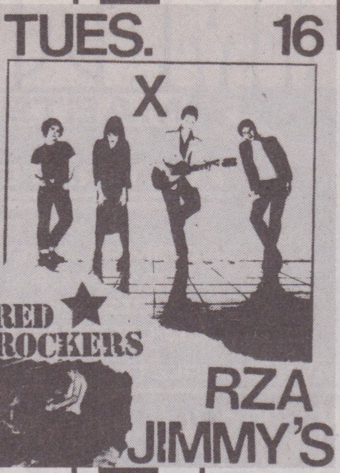


photo of Dave Turgeon (the Sluts) and Lenny Zenith (RZA) by Susan Indest.
photo of the Normals at the CAC by Kevin Combs, Kevin Combs is the artist/photographer best associated with The Normals (designed their logo, 45 sleeve, took most of the best knows photos of the band). To enquire about using his work, he can be reached at kevcom2001@hotmail.com.
The Sexdog/Red Rockers flyer was designed by Sexdog vocalist Rick Wigginton.

rile people up and they had a good three-year run before they couldn't take it anymore, so…



MRR: Are you talking to Ron from Disappointed Parents? I know they're still trying to play shows.
Yes, I talked to Ron. There was Disappointed Parents, the Goners and of course there was Shell Shocked in the mid-'80s from when hardcore/metal crossover started, and they were pretty much at the vanguard of that. That kind of started the underground metal scene in New Orleans, which today is still going strong. Mike IX of EyeHateGod was in a band called Teenage Waste at that point, but they were short lived and no recordings exist of them. In conclusion, yes, I went into hardcore, I cover a rockabilly band, everything from a band like the Cold to the Uptights and RZA, who were somewhere between punk and new wave. Their frontman Lenny Zenith was transgender at a time when that really wasn't acceptable in the music industry.

Mischa Phillippoff/Kevin Combs © 1979, 1980

MRR: It still isn't entirely.
Well, it's starting to today, but that's why Lenny had a hard time branching out back then, and that's a real shame because I think he's a great songwriter in his own right, not just from the local scene, but I think from the whole era. Lenny Zenith is certainly a top-notch writer and performer.

MRR: Favorite band of the era?
My favorite band would probably be Sex Dog. Sex Dog were really ahead of their time. When I listen to the recordings they made around 1981, the only thing I can think of that sounds anywhere close to it is the Replacements, but this is before the Replacements.

MRR: Didn't they just reissue a record with Last Laugh?
Oh, you're thinking of Shit Dogs from Baton Rouge. Shit Dogs sounded a lot like the Ramones. Sex Dog… What you gotta realize is that most bands didn't even get a record out. Some of the best-known bands at the time never got a record out, like the Skinnies.

MRR: I wanted to ask if you talked to Larry Holmes since he was such a prolific figure back then with his bands, his label and the fanzine. Have you uncovered any copies of *Final Solution*?
Yes, I talked to Larry. There were a few zines… There was a zine called *Crispy Christ* that I think Ron Christ [of Disappointed Parents] used to put out. Yes, I tried to cover everything, because when you look at a movie like *American Hardcore*, you see [the touring bands] end up in all these cities where there was very much a division between the scenes. Everybody pretty much got along here.

MRR: There's so much punk nostalgia right now and everything you've said about the scene back then paints a pretty harmonious picture, but was there an ugly or difficult side to things at all? For instance, did punks have to clash with the police a lot?
Problems with the police came later with the hardcore scene. There are two punk/police clash stories in New Orleans that get a lot of attention, the first being when Sex Pistols played at the Kingfish in Baton Rouge in 1978. The other story is when the Misfits were arrested in St. Louis second cemetery after their show at Tupelo's Tavern in 1982. The cops were pretty rough with a lot of the underage people who were there. Mike IX [of EyeHateGod] was one of the kids arrested that night.

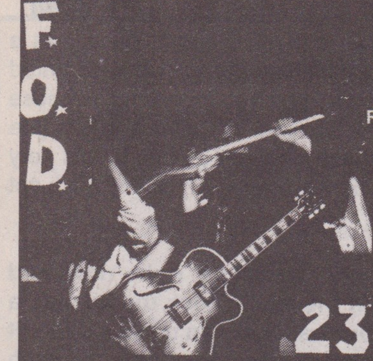
MRR: Have you heard stories about what it was like to look like a punk rocker and walk around the streets of New Orleans in the late '70s and early '80s?
People said that people would grab their kids and say, "Stay away from those people!" It's kind of funny now, you wouldn't give a second thought to someone with green hair. But if you were a punk at that time, people definitely looked down on you.

MRR: What about racial stuff? With a zine called *Final Solution* and the Toxin III logo and things like that, was overt racism actually a part of the scene?
There was [racist] imagery, mainly used for shock value. I talked to the guys in Toxin III and they said that in 1980 *Time* magazine declared the confederate flag to be the American swastika, so the point of their album cover was to make it recognizable. But if you listen to the lyrics, you'll see that they were a band with left wing politics, so they weren't a racist band. But I guess that people think, "Oh, a southern band that had that album cover must be racist." So, [in the documentary] I let them explain it their own way. I know that at least one of the "Punkette Pinups" for Larry Holmes' *Final Solution* fanzine was Jewish, as was the original drummer for Red Rockers who drummed on the EP released on Holmes' Vinyl Solution label. Even the LGBT community found acceptance in the New Orleans punk scene whereas gay bashing was the norm in other cities' scenes.

MRR: When do you think you'll be done filming and how are you planning on showing the documentary? Will it be out on DVD? Are you going to tour with it?
We're hoping for a release date sometime in 2014. We're thinking we'll maybe do the festival circuit, but we'll see. Oh, there's one more thing. There's rumored to be footage of the Sluts out there somewhere, so I guess I can use this as an opportunity to appeal to readers. If there's anyone out there with footage, please get in touch!

If you have any Sluts footage, or anything else that could help with the production of *Almost Ready: The Story of Punk Rock in New Orleans*, please write Al at: achampagne981@hotmail.com.

FLAG of DEMOCRACY - "23"



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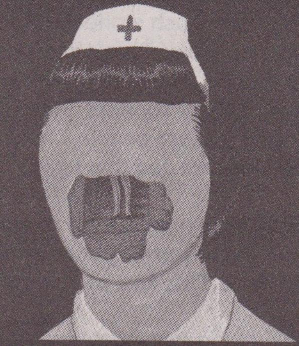

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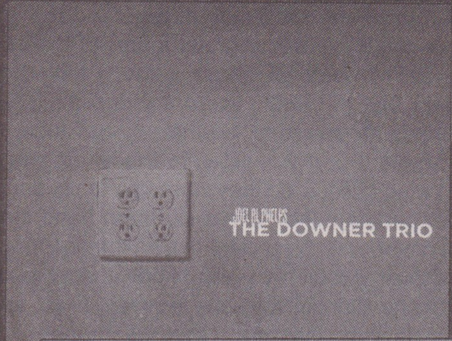

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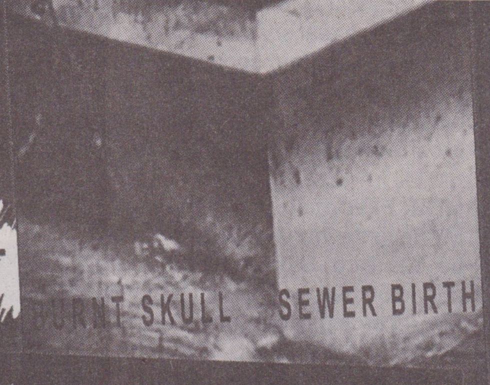

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GOBIERNO MILITAR

Gobierno Militar are a band from Xixón (Gijón), a small town north of the Spanish state, where there're almost no people interested in punk and even less people being actively involved. However, this is not a reason for these three folks to get sunk in apathy. They built an adventure from this sad reality; they write zines, put on shows, run labels, etc. They've been playing as Gobierno Militar since 2010 and have put out two 7" EP's so far. Their approach to punk is primary and simple and their lyrics talk about everyday stuff and all the shit that surrounds them. Interview done live with a hand recorder on November 7th 2013, by Pablo Rata and crudely translated by Hèctor. Pics by Fidel and Guillermo.

MRR: Hi! We should start introducing yourselves and telling us what do you play in the band.

Diego: Hi, I'm Diego and I play guitar.

Mario: I'm Mario and I play bass and sing.

Cano: I'm Cano and I play drums.

MRR: Let's go to the beginning. How did you meet each other? How and where did Gobierno Militar start?

Mario: Cano and I know each other from a long time ago, we already played together previously but that band finally split up. Diego, on the other hand, also ended up without a band. So we all decided to start a new artless punk project.

Cano: Mario and I felt like starting another band and we thought about Diego who had our same musical taste. We found him one night and we told him about it and I guess he was drunk because he said yes! That's it until now.

Diego: I knew them from putting on shows and going to shows, but they are younger than me so we didn't really hang out before.

But since our taste is pretty much the same I guess they thought of me. And yes, I probably was a bit drunk.

MRR: Tell us about those bands you were in that died before forming Gobierno Militar.

Diego: I played in Zyklon B, which was a very local crust band that lasted for twelve years. I also had another band called Few Lights for four or five years.

Mario: Cano and I played in DCA, which was a pretty useless fast hardcore band because no one knew how to play since it was our first band. It lasted for three or four years. We recorded a demo and played just a few shows because we weren't able to agree on anything. So it finally died like these kinds of things usually die.

MRR: You are from Asturies, a region in northern Spain, and specifically in the town of Gijón. How is this place and how is it living here in your opinion?

Diego: I think Gijón is a boring city but quite good overall since it has a perfect size. It's below 300,000 people, weather is nice, there's a beach, no jobs. That's it.

Mario: Like Diego says, it has a nice size and for its size we can't complain on how many activities and shows we host. You see other similar places and it's like a bomb was dropped there. We are only a few, but some people get moving and we get to see stuff that would seem impossible to happen here.

Cano: Although these good things are happening, Gijón is still a shitty place. Not really because of the place but because of the people. I guess it's the same everywhere and this is also why we are Gobierno Militar. We wouldn't be Gobierno Militar without all this shit around us. So in the end, all that bad stuff is helping us create something that we're not sure if it's bad or good, but it also helps us endure being here.

Mario: Sure, because you live in a place where everyone moves away, where there are no options for a decent future. The council just fucks you up, people that try to create something positive bang their heads against many walls, and then you see a lot of mediocre shit keeps going because of fucking string pulling. You see that only personal interests rule and there are no good intentions, nor the will of wanting a better place; just a bunch of nonsense stupid conditions.

MRR: How would you define your style?

Diego: I think it's very primary punk, what some could now call Iberian punk. We aren't able to play anything else anyway, not that we want that actually. That's how it goes, crappy punk, and we like it.

Mario: We don't look for anything in particular. You maybe have a day when you are more into slower stuff and next day you need something more brute. I'd say it is Iberian punk but with some American influence too, not plain Eskorbuto or RIP.

MRR: What's your goal as a band?

Diego: To give vent to all the shit. Lyrics are not excessively political, we don't preach to people. They are even personal although they have some background. As a band we want to have a laugh and play some shows around, and right now have some songs ready for an LP.

Mario: Same as Diego says, blow off steam, express ourselves, do stuff, and have the chance to go out and basically kill some time and wash all the shit away that we gotta swallow the remaining twenty hours of the day.

Diego: Basically, not being gray citizens, I think.

Mario: Yeah, not getting up at eight in the morning, go to work and then go to bed at ten pm after watching TV.

MRR: How did punk come to your lives and what did it mean to you?

Diego: It came to me through a tape my cousin brought one summer when he was staying with my family. It was a Kortatu tape. That was tremendous, it changed me from then on.

Mario: When I was a child I liked things with noise on it and suddenly I got home with some American punk that was very trendy in that era, late '90s, like Offspring, NOFX and stuff like that. Ten years later I'm glad I kept walking further on that path and I didn't just stay there.

Cano: In my case it was thanks to my friend Astor, who is from a village near Gijón. Every time he came here he went record shopping. One day by chance he played a RIP record at my place and this is when everything started. I started borrowing records from him and still do.

Mario: In that sense I have to thank a lot my brother, who was the first to buy CDs. At the beginning I used to think: *"Fuck! I'm not sure if I like it or not!"* but apparently I ended up liking it.

MRR: You have put out two 7" EP's so far. Tell us a bit about the recording and the release process.

Diego: The first one consists of the first seven songs we made. I don't think we ever discarded one.

Cano: Maybe some we forgot how to play them.

Diego: We had seven songs and the chance to record them. We did it in a friend's place with a computer. Inti, from Discos Enfermos, saw our first show and said our shit was cool. So, we recorded it and sent it to him. He said, "Fuck yeah! We gotta put this out!" and since I also run a label we released it together. With the second one it was almost the same. The first time went well with Inti, so we did it again.

Cano: Both are recorded without much deliberation, but a lot of immediacy, in one evening. Actually with the second one we were a bit in a rush, because Mario was gonna leave to live far away for a few months.

MRR: All of you are involved in other punk related projects besides Gobierno Militar. Tell us about them.

Mario: Diego has been running a label, Crust as Fuck, for some years now and has put out quite a few records. He made some zines when he was a kid and has been putting on shows all his life. At least all my life! Cano and I put on shows now and then; we have a newsletter, supposedly monthly, of reviews, agenda and some interviews. It's for free and we distribute it wherever we think there are people who might be interested. (Note: He means the *Sick of Fun* newsletter). I make zines occasionally, some of them focused on punk and others on whatever I got in my head. I also have a small fanzine distro and I play bass in Asesinato del Poder.

MRR: How do you see the Asturies punk scene? What interesting projects can you find here?

Cano: There are quite a lot of shows considering the size and population it has, but there aren't many bands and there are very few people being actively involved.

Mario: People usually tiptoe through it. You don't see that urge and momentum people in other towns have, to start many bands and go on tour soon. Here they have a band and have some kind of inferiority complex that prevents them to get in the van and tour Europe with the band they started a month ago. Here we have Asesinato del Poder, No Fucks, Gobierno Militar, Incapaces, Antihigiéniko and labels like Pifia Records or Malditos Vinilos. You see the same four bands at every show and we need to be switching all the time. I don't know… very few bands for the amount of shows we have.

MRR: As a band, do you classify yourselves into any philosophy, ideology or anything like that?

Diego: Not as a band, I don't think so. Maybe the Do It Yourself thing, but not politically I think—besides punk's obviousness, of course.

Mario: We are a punk band, we are DIY and we more or less have a coherent line of thought.

Cano: And similar thought, but then each one…

Mario: We don't have a banner that says Gobierno Militar anarchist punk band or whatever.

Diego: That perhaps we are, but not as a band. As Mario says, we don't put anarcho punk, or libertarian, or whatever on the flyers. Not because we aren't this, but because we simply have never talked about it.

MRR: In one word, or just a few, first thing that comes to your mind, how would you describe your band?

Diego: Chaos.

Mario: Do something for your life; get moving!

MRR: Tell us something you like a lot to do in your everyday life that is opposed to the idea you have about punk, but you like a lot anyway.

Mario: Taking a shower. (laughs)

Diego: Watching disgusting Hollywood films at lunchtime. For example, yesterday I was watching *Diehard 3*. I had nothing to do after eating so I kept watching TV and then fell asleep. An explosion woke me up! (laughs)

Mario: Probably, spending money on records.

Diego: Yeah, this is something I'm not sure how punk it is or isn't. That's a good answer.

MRR: Alright, let's get this done. You were telling us your plans of releasing an LP soon, so tell us a bit more about it and if you have any other future projects.

Diego: What we have in mind first is to write more songs, we'll need like fifteen. It's gonna be hard, but we are not in a rush. If we make it we'll release it, either way we don't mind. Another 7" is fine.

Cano: Besides that, I'd personally like to play more often outside of Asturies.

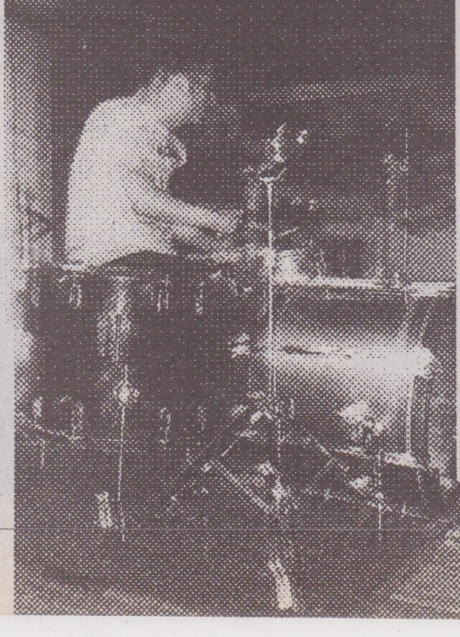
Mario: Sure! Record more songs and even play outside Spain, if we have the chance. That'd be cool! I have never pictured myself releasing records and playing outside Spain so that would really be a dream.

MRR: Well, nothing else, thanks for taking time to do this interview. You can add whatever you want and give us a contact.

Diego: Nothing, thanks to you for the interview. Cheers to everyone reading it and thanks to those doing the translation.

Mario: The same, thanks for the interview. Truth is that if ten years ago someone told me I'd be interviewed by *MRR* I would have freaked out.

Diego: You can write to us at *grinder@telecable.es*



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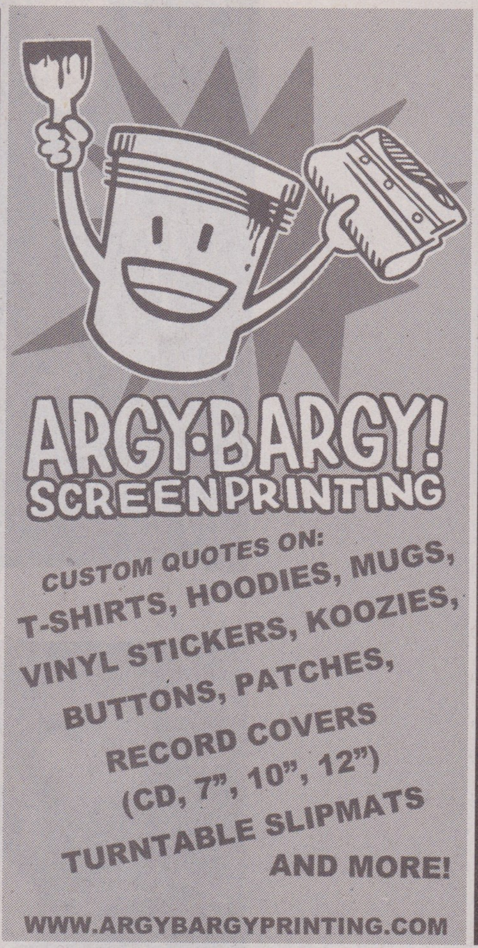
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Nü-klē-ər Blast Suntan are two parts Georgia, two Parts South Carolina and 100% Southern Noize Crust. They have been around since 2008 and have played a myriad of festivals including Clit Fest DC/Chicago, Rise Fest, Unite to Destroy, Splendid Day Gig and national tours. After a couple of line up changes well behind them, NBST has cemented their line up and are ready to release a new LP on Aborted Society Records (Seattle). With veteran members of D-beat radness, the Skuds and They Eat Their Own God, as well as new vocalist Anna, NBST has a fresh wild energy. Anna's frenetic vocals add to the already frenzied kinetic energy and spastic, spaced out guitar riffs that is the NBST signature sound. They revel in blending experimental, dancey riffs while still maintaining a razor sharp hard crusty edge that keeps it dark, raw and at times grinding. With most bands busy blackening everything, it's great to see and hear a band that remembers—isn't this suppose to be fun!? Intro by Diana Mayoral, interview by Zach Flanary, photos by Anna York, Ryan Davis and Juan P. Martinez.

lē-ər Blast Suntan

Nü-Klē-ər Blast Sowtan

Grady: First let me ask you a question. Are you now, or have you previously ever… been a freemason, or in any way associated with freemasonry?

MRR: I used to attend secret meetings with the first US postmaster in late 1775. Anyway, tell me about how NBS began? Who thought of the name and what did it represent then and how has that intensified or changed since?
Grady: Who else was in those meetings?
Chris: NBS began after me and Grady were talking of doing a Disclose type band without being a clone. When I say Disclose type band I mean the noise aspect, not the Discharge aspect. As for the name that's all from the reptile overlords, using Grady as their tool.
Grady: It all comes from the three channel alter. It begins and ends there.

MRR: Grady, you and Chris have both lived in Augusta, Georgia and played together in the Skuds for over a decade now. Was there some intention to allow yourselves to do with NBS what you didn't feel was fit for the Skuds or did you want to try something entirely different? Or…did Grady spend too much alone time with his effects pedals?
Chris: We wanted to do something noisy, NBS and the Skuds are two completely different bands, why be in multiple bands that all sound the fucking same? With both bands we write what we feel sounds good. You either like it or you don't.
Grady: Yeah, we live in Augusta, Georgia, home of James Brown and the world famous Soul Bar. In Augusta, the building where I live, also the home of Skuds Manor, was built by The Odd Fellows. There is an identical building built in Augusta, Maine, and if you draw a line from these two locations in Augusta, GA and Augusta, ME, in the middle there is a building. This building is the Odd Fellows Headquarters in Washington D.C. on Augusta Street. Maybe some weird alignment of the stars somehow contributed to the NBS sound? But don't get too worried because The Odd Fellows is not connected to freemasonry. Or is it?

MRR: I was worried for a second. Since its formation, NBS has undergone several line-up changes. Tell me about the original line-up and the early releases.
Grady: The original line-up's only recording was the demo tape. Then Billy Zass was replaced by Mr. Poopy Pants (Martin), and we then recorded the 8" lathe. These recordings will be coming out very soon as a 12" vinyl LP on Aborted Society records (Seattle, WA). Thanks Rob!

MRR: Your original singer, Katie, left shortly after your first tour if I remember correctly. Why did she leave, and when did Ami join NBS? How did this change the band?
Chris: The first line-up consisted of Katie, Billy #1, Grady and myself. With this line-up we did a demo tape. We later did an 8" lathe—this was Martin's first recording. So same line-up except that Martin was playing bass. After the tour, Katie just didn't seem to want to be in the band anymore, so that was it. We asked Ami if she was interested (Ami was also the first person we asked to be our vocalist), this being the second time we asked her. I guess she said yes to get us to leave her alone. Ami also did the artwork for the 8" before she joined, so she already had a connection to the band. The major change was being in a band with folks who wanted to be there.
Grady: Katie was awesome to have on vocals but unfortunately she got herself kicked out of the band.

MRR: The outrageous sounds and guitar work of NBS covered the entire first LP. This was recorded at Jam Room in Columbia, SC. Tell me about that recording session and how Grady developed this unique guitar sound.
Chris: Grady van Zant just plays the sounds that go through his head on a daily basis.
Grady: We recorded the *Blot out the Worthless Sun* LP and the *Arms of Static* 7" in the same session, on the same day, we tracked and mixed everything in 8 hours.

The way we did this was to track the A-Side of the LP as one track, the B-Side of the LP is one track and the 7" was one track. So basically we did three tracks. We tracked the band, then we tracked overdub for the guitars, then we tracked the vocals, with Jay mixing it. Then we put it out on 33 rpm. I kept copy 33 of the limited version of the white vinyl.

MRR: When was it decided that SPHC would release the album, and how many copies were

pressed? Did you tour following this release? There was also a repress of this album, how many of those exist?

Chris: It was decided when Dan offered to release it for us. Dan is a great guy and if it were not for him I don't think NBS would be where we are at the moment (wherever the fuck that is!). I can't remember when we toured for the LP; I don't think it was right after it was released. 500 copies of the first press (100 white) and 300 repress (on blue).

Grady: We co-released the first press of the LP with Dan, with us producing the packaging/covers and SPHC producing the vinyl, and we split the pressing of 500 equally. Each party (band/label) got 250 copies to distribute with 50 of those being white vinyl. We made obi strips and hand numbered them. Later, we were going on a West Coast tour and needed more copies and Dan repressed the LP. Thanks Dan!

MRR: This same line-up later released the EP *Arms of Static* on Detonate Records based out of Germany, which I believe was limited to 500 copies. This was recorded during the same session as the LP, right? Why did you decide to release this material separately and at a later time? What was the focus of this EP lyrically?

Chris: Yea, *Arms of Static* and the LP were recorded in one eight hour session. Originally the four songs on *Arms of Static* were supposed to come out on a SPHC comp. That never happened, so we decided to try and find someone to release it as a 7". Ami wrote the lyrics. I guess read the lyric sheet and make your own assumption.

Grady: Lassie from Detonate Records offered to press the record in Europe. Thanks Lassie! Also our good friend Yoshi did translation for us in Japanese. With it being an overseas press we didn't get too many copies sent to us in here in the USA, and it has been too expensive for us to try to get more copies to distribute. One thing to note on *Arms of Static* is that we had to break the songs up to fit on each side of the 7". So the 7" is re-arranged from the original recording. The tracking of the original recording is just one continuous track. There are some tapes of *Arms of Static* that have the songs as they were tracked.

MRR: All of these recordings were also released on cassette and sold while you were touring. How many copies were created?

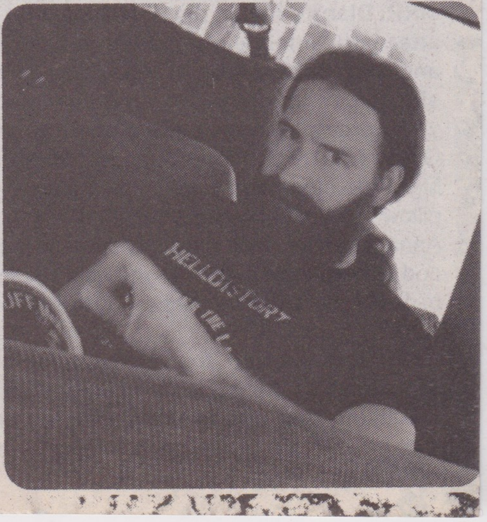
Chris: Yea, all of our records have been released as tapes; most were made in print runs of 100 copies.

Grady: Tape is the ultimate format. I'm doing a small label called Microphonic Meltdown and I put out the tapes. Working on putting out a tape for my friends in Gasmiasma now.

MRR: Your final release on SPHC was *The Wheel of Fate is Turning*, which was also listed as record of the week by *MRR* following its release. Shortly after the EP, Ami relocated to Baltimore, which brought an end to her presence as the singer of NBS. Not long after, Anna and Diana joined as dual vocalists (although no material was ever recorded.) Neither of them was living in Augusta then, so how did they end up joining the band and how was practice organized?

Grady: I wouldn't say final; maybe Dan will put out another record for us in the future, ha ha! *The Wheel of Fate is Turning* came out right in time for us to do a West Coast tour. UPS dropped off our copies as we were loading up the van. No shit… Dan had agreed to put out the 7" and repress the LP, both for the tour.

Anna: I live in Columbia, SC still, which is only about an hour away. The music scenes here are fairly interconnected, so we had been around each other for years. And they asked me to try out. I've been practicing with them regularly since Ami's move and just drive to Skuds Manor for the day. Diana flew in from Brooklyn to practice a few times before our winter mini-tour where she ended up playing a few dates with us.



Kle-ər Blast Suntan
Nu-Kle-ər Blast S

MRR: Why did you decide to replace Ami with two singers?
Anna: It was fun. And if you try out a few people, at least one's bound to work out right? Ha ha.
Chris: It wasn't really a matter of replacing Ami, as much as it was moving on to the next phase of the band; Ami moved and we were stuck with no singer and had shows, etc. coming up, so why not have two vocalist to teach the songs to in a short amount of time. Ha ha.
Grady: Having two vocals was awesome!

MRR: Diana's role in the band was brief as she left shortly after your interview released in *Distorted Faith* fanzine and Midwestern tour. Has anyone ever figured out why she quit so abruptly? How did this affect the group since you were right in the middle of a tour when she quit?
Grady: You'd have to ask her, last time I saw her she had a big bottle of gin and was hugging a three-foot tall pink penis pillow… ha ha! Miss you Xiana!
Anna: I had been practicing with them regularly at that point, and playing local shows as the only vocalist, so switching up mid-tour really didn't affect us. Just a slight dynamic change.

MRR: Anna, being the third singer of NBS has likely presented its obstacles and opportunities. What was it like filling that role in the beginning and how have you worked to personalize your position as current vocalist?
Anna: It's been amazing, and I'm definitely enjoying it a lot. It was more intimidating to not only be doing vocals for the first time, but also to be doing them in front of a pre-existing fan base that already knows their songs. The vocals have been fairly different with each singer, so the songs have definitely taken on a different feel with each of us. We have been working on new material lately, so it has been nice to slowly start incorporating that in as well.

MRR: Do you write the lyrics? If so, what do you focus on? What was your first recording session with NBS like and were you satisfied with the end result of the cassette *Prophetic Visions*?
Anna: I have been writing the lyrics for all of our new stuff. They are mostly about analyzing the terrible things that surround you to incite positive change. And aliens, ha ha. Recording for the first time was pretty bizarre, it's way harder to scream and let loose without the actual band going behind you. I was getting more comfortable by the end of our session though, and I think the next recording experience will be way more comfortable, now that I'm over the initial fear of it. Jay at the Jam Room is great. We had to drop one of the new songs from the tape because we had another line-up change with bassists two days before the recording.

MRR: Martin (bass player) was also not too long ago replaced by Billy, who was initially the band's driver. Was this difficult to do and how did it ultimately change NBS?

Anna: I think it's difficult any time there's a line-up change, but I think we've hit a good mix where we all have similar goals and are invested in what were doing. We're also all super chill and reliable, so things have been running pretty smoothly.

MRR: Billy, how did you approach the situation, and what has it been like becoming part of a band that you've already shared many adventures with?

Billy: Grady, Chris and Casey (a former guitarist for the Skuds) introduced me to DIY punk when I was thirteen. Their music has been a constant presence in my life since then, for better or worse, and I taught myself most of both bands' material on my own time as it came out, ha ha. It's definitely been a surreal experience joining the band that introduced me to noisy hardcore, and gave me my first opportunities to tour extensively. It's no understatement to say that the band's been a huge influence, which made it really weird and a little intimidating to first play with them. When they approached me about joining back in May, I jumped at that opportunity. We played a show the next day and then recorded the *Prophetic Visions* tape the day after that. I miss Ami and Martin so much! I loved traveling with them.

MRR: The current line-up recently toured for what is at least ideally considered to be your last Eastern tour, as the band is currently planning to relocate to Portland, Oregon in the near future. Tell me about your recent touring experiences together.

Anna: Always excited to be out on the road! For me personally, a lot of these places were new. Got to make a lot of great connections and eat tons of tasty vegan food! We have a basic routine of wake up, cram into the van, drive too long, find a record store, eat, and play. Good to get used to being crammed up together as we'll all be living together soon!

Billy: Usually, I drag us to a town's infoshop, if there is one, or try to persuade everyone to do nature stuff, explore, and so on. Anything to prevent or undo van-induced brain and leg atrophy, and recharge that PMA! Punk-run restaurants seem to be an integral facet of every city's scene but our own, so it's always neat to check those out and bug friends at work.

Grady: One of my Marshalls got fried on that tour. If I can get it fixed I'm covering it in white tolex!

MRR: Alas, the chronology of this interview finds its way to that classic question. What lies ahead for NBS? Are you currently working on new releases? Do you have any gigs coming up?

Anna: We have a new LP in the works! We'll also be playing 305 Fest in December! Last chance for most East Coasters to catch us before the move.

Chris: At the moment we are working on getting our new LP written along with songs for a split 7" with Pissbath, and getting our asses to Portland and as far away from the South as possible.

Billy: We only have two shows as of now, prior to the move: a gig with Condition, Holder's Scar, Stepdad SS and Vacant Planet in Raleigh on November 23 and our first show in Florida ever at Miami's annual 305 Fest December 26-29. How fucking ridiculous is it that these are our only FL and NC shows in the history of a seven year old band from the same region, that's toured… basically everywhere else?!

MRR: How can readers contact you?

Anna: Please track us down! Ask us about cats, tasty food, conspiracy theories, and our love of pygmy goats. Tell us fun facts! Suggests books and ways for us to better ourselves!

Grady: Send me your broken guitar pedals.

NBSt.bandcamp.com
www.facebook.com/nuklearblastsuntan

Discography:

Demo tape (Limited 100 copies) (Microphonic Meltdown Tapes)
8" Lathe (Limited 50 copies, clear lathe cut vinyl)
Force Fed demo tape (Limited 50 copies) (Microphonic Meltdown Tapes)
Blot out the Worthless Sun LP (100 white vinyl/400 black vinyl, 50 of the white came with handmade obi strip from the band) (Microphonic Meltdown/SPHC Records)
Arms of Static EP (Limited 500 black vinyl) (Detonate Records)
The Wheels of Fate Is Turning EP (Limited 100 green vinyl/400 black vinyl) (SPHC Records)
Blot out the Worthless Sun Tour tape (Limited 50 copies)
Arms of Static Tour tape (Limited 50 copies)
DigiPack Tour CD (Limited 100 copies) (All studio recordings)
Blot out the Worthless Sun LP (Limited 300 blue vinyl) (SPHC repress)
Prophetic Visions Tour tape (Limited 100 copies)

VOIGHT-KAMPFF

Voight-Kampff began as Run Down in 2007, then reformed as just the duo of Colin Swanson-White and Joseph Sulier. They self-released a cassette which Deranged, re-released on vinyl this year. A new single and LP are set for release in 2014.

Interview by Jimmy Eberle. Photos by Ben Smith.

MRR: When did you get together?

Joe: We started sending songs back and forth over the internet about seven years ago. I was playing in the Breaks at the time and living in St. Louis; Colin was doing Damage Deposit, then Formaldehyde Junkies, and living in Minneapolis. Our bands had played a bunch of shows together and we were listening to some darker post-punk kinda records in Colin's room after Midwest Hardcore Fest and started talking about how much we'd love to do a band like that. After I kept pestering Colin about it, he finally wrote a song in that vein, sent it my way, and I put vocals over it. After that it's history.

Colin: We'd hung out a lot in the Midwest at shows and such, but yeah, during Midwest Hardcore Fest years ago Joey and I were listening to records at my house with Diaz and talking about wanting to do a band like that. Joey wouldn't leave me alone, so I tried to get him to stop by writing, recording and mailing him a song...

MRR: What happened with the whole Run Down era of the band?

Joe: We recorded four songs in a Minneapolis basement (The Alamo), after our first show as Run Down, with Matt Castore because he wanted to try out his recording skills and we were thinking about trying to do a record. Two of those songs ended up being released as a 7" by Firestarter records like six years later but by that time we were already over those songs, decided to just be a two-piece, and had just progressed beyond what we felt like those songs represented. We had a whole new batch of songs which we felt were way better than the previous Run Down stuff so we decided on a name change and to just keep it as the two of us (previously we had a full band together), and thus Voight-Kampff was born.

Colin: We basically just grew out of almost all of those songs. We also thought the recording was never gonna come out and weren't really ever totally happy with the name. We figured why not just change it and really hone in on what we want to do. Since we live in different cities and all our friends are busy with their own projects we decided to stop trying to write as a band, because it always ended up being the two of us in the end anyway.

MRR: For a while, there was both a St. Louis and Minneapolis line-up for the band, who's all been in it?

Joe: For Run Down we had Ted Howard (of the 86'ed), Phil Schwarz (of Getting Even/Rock Bottom Records), and Brad Stiffler (of Condominium) filling out the line-up but since Colin and I lived in different cities we would end up having to recruit different line-ups for each city. The St. Louis one consisted of Ashley Hohman (of Doom Town), Tom Valli (of Shaved Women/Maximum Effort), and Matty Coonfield (of Bug Chaser/Tone Rodent). Since we've changed the name we've played around two or three shows a year between MN and STL (and one in Chicago) and have just recruited our talented friends to fill out the line-up for live shows, mostly the St. Louis people previously listed, and occasionally Bryan Clarkson (of the Humanoids) and Shaun Morrissey (of Doom Town/the Humanoids)

MRR: How'd Deranged come into the picture?

Colin: I honestly am not sure; Joey was talking to Gordon before I was.

Joe: Well, first our good friend Phil Schwarz, who played bass on the Run Down 7" and runs Rock Bottom Records, approached us about re-releasing the album on vinyl (we had already released it ourselves on cassette) because he felt it was too good to not have a proper vinyl release. Around the same time Gord from Deranged had gotten a hold of the tape and approached us about a vinyl re-release as well. We gave first dibs to Phil since he asked first, but him and Gord came to an agreement to just do a split release.

MRR: Will you guys go to Canada?

Joe: We'd love to go to Canada, both because our label is there, it rules, and we have a lot of good friends there.

Colin: It's hard to say definitively if we'll ever actually do anything as Voight-Kampff is constantly being subjected to our crazy lives, but we do have a love affair with No Problem so it's more than likely. Yes.

MRR: Is Voight-Kampff a Blade Runner Thing?

Joe: Yes, the name refers to the test that's given to replicants to figure out whether they're human or replicant. It's based on how much empathy the subject is able to exhibit. We're huge fans of both the movie Blade Runner and the book Do Androids Dream of Electric Sheep?, which the movie was based on, and really just Philip K. Dick in general.

Colin: Yeah, it's the empathy test in Do Androids Dream of Electric Sheep? A lot of Phillip K. Dick's stuff just has to do with discerning reality, and in that book he also ties in the struggle to understand one's own existence.

MRR: When is the next record coming?

Colin: I guess Joe knows more than I do on the specifics. I'm trying to work out finalizing/recording some of new songs myself as soon as possible. I think a fair estimate is late March/early April.

Joe: Up next will be a two-song single, which will feature a song from the next LP on the A-Side and an exclusive B-Side. We've got a handful of song ideas floating around for the next LP and we'll hopefully be recording and releasing it (and the single) sometime next year on Deranged.

MRR: How do you guys get together?

Joe: We really only get together for live shows and recording, everything else is done through the internet. Colin recently moved to North Carolina so we're even further apart now.

Colin: We pretty much write through sending files back and forth. The only get-togethers are for shows. Although, we did finally collaborate on a song in person last time I was in STL. Hopefully what that one turns into will be on a single, like Joey mentioned earlier.

MRR: Has St. Louis or Minneapolis given you guys a better reception?

Joe: I think we've had equally great responses in both, though we've played in St. Louis more and our worst shows just happened to have been in Minnesota. We've got a ton of great friends in both cities so it's really fun to just be able to play to most of the people who have been around through all of the shit that this band has slogged through over the years.

Colin: We've had great shows in both cities; the last St. Louis was really killer.

MRR: Any plans to tour?

Joe: We're in the middle of trying to work out a European tour with our friends from Canada, No Problem, for the summer of next year, maybe some East Coast dates right before that. Since we both live so far apart from each other it's pretty difficult for us to tour, especially since the people we tend to recruit for our live shows are already in other bands and have their own shit going on.

Colin: Yeah. We're kicking around this Euro talk with No Problem, I think we're all for it but there's a lot to actually execute.

MRR: Joe, this is probably the only band I've seen you in where you don't end up bloody while kicking and screaming your way past awkward punx/security/merch dorks at the end of the set. How come?

Joe: Hmm, well my background in music had been pretty exclusively fronting hardcore bands prior to Voight-Kampff forming, so I dunno. It's just a different vibe with this band. The music is a lot less aggressive, I'm sort of singing as opposed to screaming, and I think the lyrics are a lot more personal and just hit me in a different way—though I did end up bleeding after our last couple shows. It's strange now that I'm doing a hardcore band (Life Like) and Voight-Kampff simultaneously, because my stage presence starts to bleed into each band. I dunno, I don't have a very good response for this one.

Colin: I've definitely seen Joey bleed in this band. The flailing and yelling happens during the set I guess but... I'd assume the overall outlook of the band is bleak, am I wrong?

Joe: Like I said with the last question, the lyrics tend to be a lot more personal in this band for me so I think they just happen to come across as pretty bleak, but I like to think they're a little hopeful at times as well. We both come from cities with really harsh depressing winters so I think over that season we probably both get a lot of writing done since we're sort of forced to be stuck inside a lot.

Colin: Outlook I'll have to leave to Joe since he's taking care of the words entirely but bleak sound I could agree on. The winters in Minnesota have definitely had an effect.

MRR: Would you slap me or pet me if I compared your vocals to Ian Curtis again?

Joe: Listen to Colin's vocals on the Safewords LP and ask me again who sounds more like Ian Curtis...

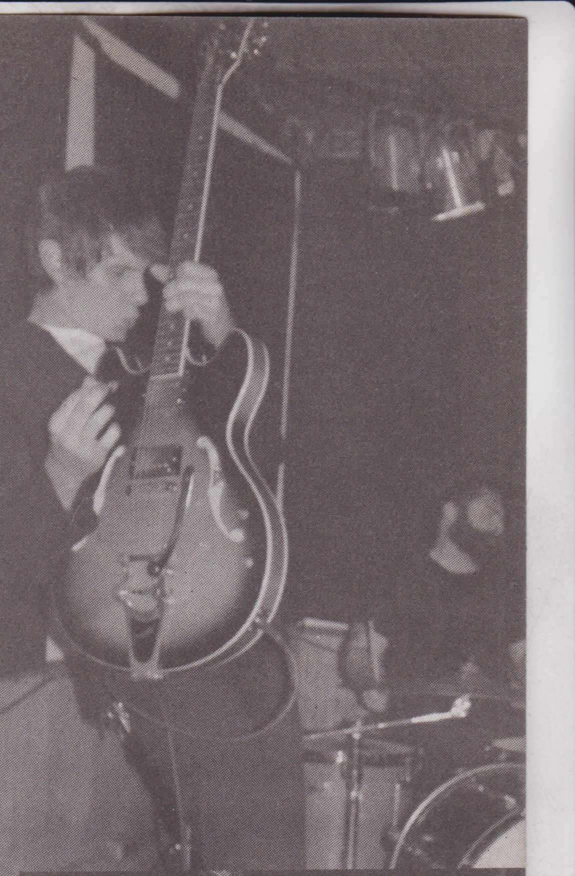
Colin: Don't gimme that bologna! Ha ha! But I don't really think Joey sounds like Ian Curtis. I'd pet you roughly.

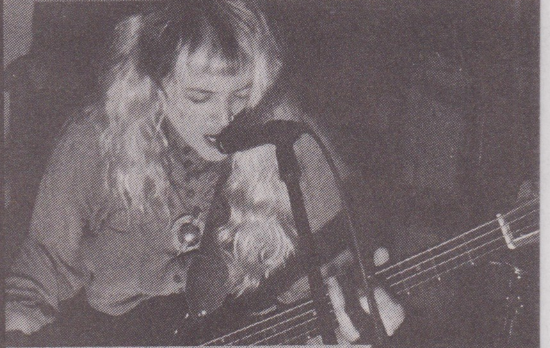
MRR: On scale of one to 69, how ticklish y'all am?

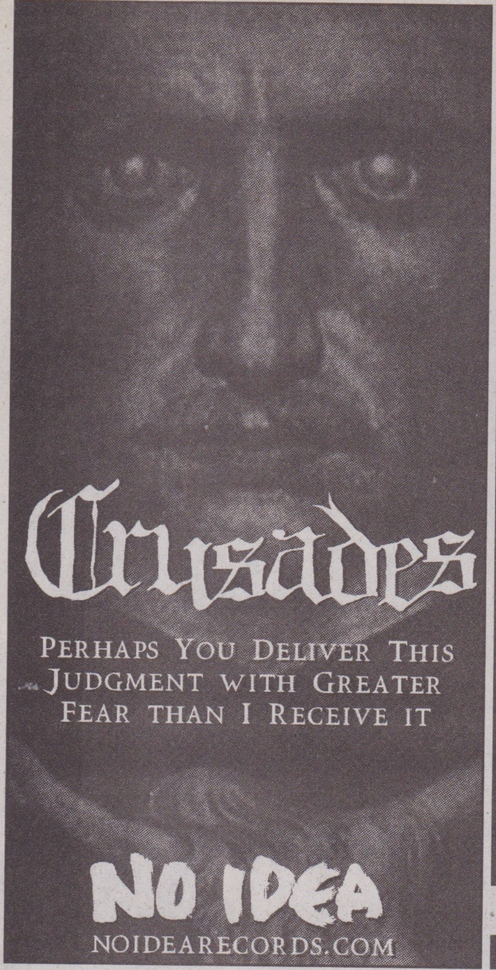
Joe: I'm super ticklish but I tend to react violently.

Colin: Eleven.

Contact:
voight-kampff-band.tumblr.com
derangedrecords.com
derangedrecords.bandcamp.com







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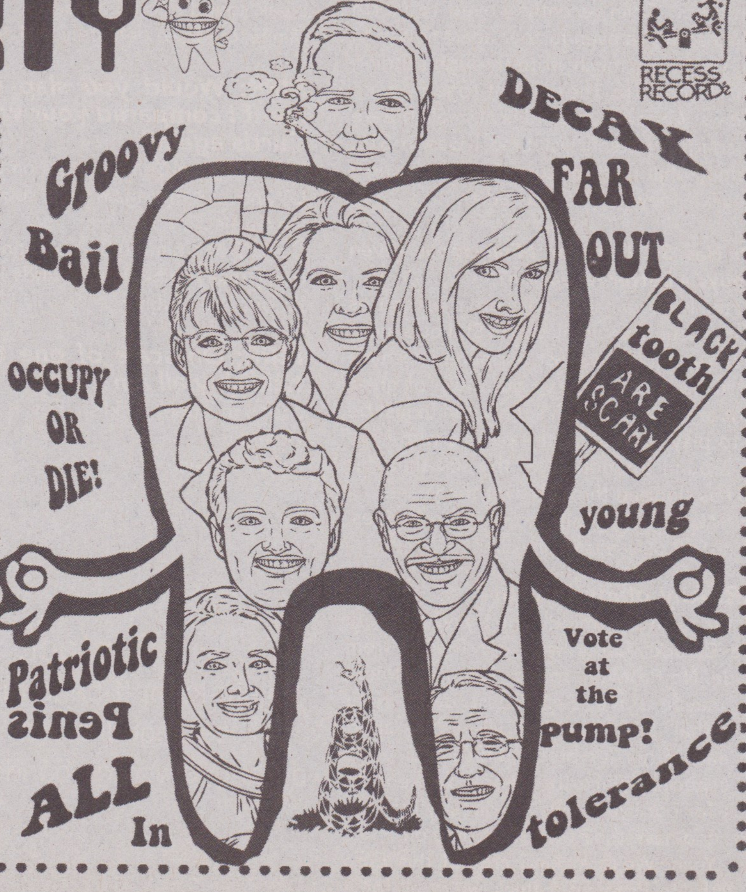


STOIC VIOLENCE

The Stoics taught that destructive emotions resulted from errors in judgment. Stoic Violence though, find these "destructive emotions" to be very cathartic through music and, judging by their self-titled LP, they're fucking angry!

Interview by Bak No Exit zine

Photos by Martin Sorrondeguy

MRR: Let's start with the basics; introduce yourselves, name, age, instrument.

Branden: 26, vocals.
Mike: 27, guitar.
Ryan: 27, guitar.
Jim: 27, drums.
Josh: 22, bass.

MRR: Stoic Violence, is there a concept behind the name or you just came up with it? By the way, how do you feel about violence?

Branden: The name was stolen from Gudon, I'm a huge fan of Japanese hardcore and everyone liked the name so we stuck with it. Violence is a strange and complicated thing. Is it ever good? When we play there are times where things can become cathartic because the music is so aggressive and full of rage, it feels somewhat satisfying to take that rage and aggression out on yourself. I'm not a violent person by nature, but I am a very angry person. Singing in Stoic Violence has brought out some of my worst and most violent behavior, though most of the time it's inflicted upon myself or other members of the band. So, again, is it good? Is it healthy to do that to yourself? Most people will tell you it isn't, but I honestly don't know if it's better than letting things build up inside of you with no release at all.

Josh: Violence during our set is kind of a healing process, it's cleansing to me. It keeps me from lashing out in a public setting.

MRR: So, how did you get together and what motivated you to form a punk band? Is there something more than music to it?

Branden: We've all been friends for years and have been playing in and out of bands for just as long as we've known each other. After all of our other projects and bands fizzled out, we decided to get together and play to see if anything came of it. It took several line up changes and lots of practice, but we finally found a line up that feels organic and doesn't seem forced. I would say there is something more to it than music; it feels like it's something we need to do in order to cope with things around us. Playing incredibly aggressive and angry music is something that just comes naturally.

Josh: Not that interesting of a story really, we've just been friends for a long time and they needed a steady bass player. I've always loved punk so I naturally joined. Like I said before, it helps us cope with reality.

Mike: We have all been playing in different bands for a long time now and it seams like, as the years went, by a lot of people dropped out of the scene. We were a few of the ones that stayed in it and wanted to continue making music, so we just started one band together.

MRR: Let's talk about music now. You released your self-titled LP earlier this year. Personally speaking, I believe it's one of the best hardcore records of 2013. Are you satisfied with the final result, or would there be something that you wish you could have changed? Also give the readers some info on the release; who put it out, where it was recorded, mastered etc. By the way, what's the connection between Stoic Violence and Video Disease Records?

Branden: Thanks for the kind words. I don't think there is anything I personally would have changed, I really like the way everything was recorded, played, and mastered. I just want to keep building upon what we've established and try and get better with every release. The record was recorded by Jamie Browning, in the back of a guitar store. We were looking for a place to record, and our drummer Jim stumbled upon a music store by his apartment that had a full recording studio in the back. We recorded it with Jamie, who was really easy to work with, then I sent it off to Will Killingsworth at Dead Air studios for mixing. Will did an amazing job mixing it, and I'm really happy with how it came out. Josh Bonati mastered and cut the lacquers, and he did a great job to get it ready for vinyl.

It was a pretty long—and at times expensive—process but I think the end result speaks for itself. The correlation between Stoic Violence and Video Disease Records is that I run Video Disease Records. I wanted to have a hand in the record every step of the way, because I wanted it to be perfect. I sent it to Adam from Katorga Works for his opinion, and he and his label partner Colman offered to help me release it.

Josh: I'm very satisfied with the way it came out. Our biggest concern was for the album to hold an overall tone from start to finish, and I feel like we did that.

MRR: Do you think that we're past reviving old hardcore and most newer bands actually have a sound and attitude of their own? I believe the latest wave of hardcore/punk bands have more to offer both music and lyric-wise, and that's so refreshing. Meanwhile old punk bands are fighting over royalties, getting their fifteen minutes of fame on *Vice* and selling out their once-strong beliefs to clothing manufacturers. What's your point of view?

Branden: There are plenty of new bands that are walking their own path, and I think it's great, but with any new band that's successful, you get a slew of imitators, or people who try and re-create some micro-genre of HC. I think reviving old hardcore is something that will never go away, and with the advanced state of the internet, any sixteen-year-old can become an expert on the most obscure USHC, Scandi HC, Japanese HC, or pretty much any musical genre you can imagine. It's interesting to see people in their late teens or early 20s grasp on to the most obscure music, searching for the next thing to bring to the internet's attention. By the time most kids with an internet connection are eighteen, they already know everything about HC, so they move on to whatever else is fashionable, whether it's black metal, or power electronics, or noise, or any other micro-genre you can get your hands on. With all due respect to those genres and to the people who make music in them, it is ridiculous to see someone in

> **"I think digital music is incredibly impersonal and completely detracts from what a band is trying to say. To me, the best part about listening to a record is sitting there with the album art or lyric sheet in hand, and trying to find some sort of connection with the record."**

their early 20s already jaded on newer punk and hardcore, while they sit around and collect limited cassettes from some genre they decided to get into a week before. I can't tell you how many obscure band shirts I see worn at some of the "bigger" punk and HC shows in the country; it's basically a pissing contest between a bunch of young adults trying to prove how much more they know than everyone else.

As for the *Vice* thing, I don't know if many old bands are featured in *Vice*, but there are plenty of new bands and artists who would sacrifice all credibility and ethics to get their fifteen minutes of fame so they can get drugs or get laid. It's pretty pathetic to see a bunch of HC internet warriors sell out any views or beliefs they have when some sort of "underground" fame comes along.

As for old punk bands, it's a question that's been asked to death, and one that there is no real answer to. I've definitely seen reunions, good and bad. Living in southern California you're exposed to so many old bands trying to rehash their glory days that you just become immune to the whole thing. People in other parts of the world would kill to see T.S.O.L. or Adolescents (well, maybe not anymore) but out here it's hard to give a shit when the bands are playing the same songs, week in and week out, with no enthusiasm or real talent. Most people in these old bands sold out a long, long time ago, so it's not surprising at all to see them grasp at any straws they can get.

MRR: "Fight Them All," the perfect track to start off a record, but what's it about? Who writes the lyrics? Do you all take part in it or is just one madman's job? I would also like to know what "Nothing Gained" is about, this track makes me wanna punch through walls every time the breakdown kicks in! What is it that you're up against? Society? Government? Everyone?

Branden: I write all of the lyrics with no outside help. I am a very angry person so I just write about whatever is pissing me off at the moment. A lot of the lyrics have to do with pure, blind anger towards everyone, in an attempt to deal with my own depression and rage; which comes out in my self-destructive nature when we play live. Life is just so pointless; it's about finding small distractions to keep yourself busy. I try and write as often as I can and get us to play out as often as we can, to keep my depression and anger at bay. Taking out your anger on yourself and others is a pretty cathartic and cleansing experience, and it's easy to do that when you're in a hardcore band playing basements to other fucked up individuals who want to escape their own shitty lives. I'm sure there will be people reading this interview who will decry me for saying some of these things, but I honestly don't care what anyone thinks about me or us as a band. We've all taken things out on ourselves and the people watching us; and the audience has given it right back to us. I can't tell you how many times I've gotten punched or kicked back after attacking the audience, and every time the person doing it comes up to me after a show saying how good it felt; how great it was to have someone attack you and to give it right back to them. That's what I want. I want people to feel the hate and anger that we are feeling while we play, and I want them to give it right back to us when we decide to take it out on them. I've been kicked, head-butted, punched, and spat on, and I wouldn't want it any other way. I don't want anyone to get anything positive out of Stoic Violence, because there is nothing in life to be positive about.

MRR: You are from California, *MRR* is based in California too, but I'm from Greece and I would like to know what's going on there. And, since this is an international publication, I bet there are others who would be interested to read about it. How would you describe life in California to someone who has never been there?

Branden: California is a very big and spread out place, *MRR* is in the Bay Area which is about six to seven hours north of Los Angeles, where we are based. LA is a huge metropolitan area

with many different cities and suburbs within it, and a lot of them have their own isolated scenes. A lot of people tend to stick to their own cities and not many travel, unless for a bigger show. There are hundreds of bands, shows, and other people out there, but it seems rare for them to cross each other in other cities. I'm not an expert on the Bay Area or their scene, so I can't comment on how things work up there, but after going to shows for over a decade in LA, it is interesting to see how people tend to isolate themselves in their comfort zone and rarely travel out. It's very seldom that hardcore kids go to punk shows, or punk kids go to hardcore shows, but occasionally it will happen and it's something I would really like to see more of in the future. I feel like we are trying to bridge the gap by bringing around different touring bands and having diverse locals open, and we have been connecting with people in different cities.

MRR: By the way, I was actually surprised to find out that you come from California, since your sound is similar to New York and Boston bands. How come you didn't start a pop punk band with the goal to get signed to Fat Wreck and playing a Warped Tour?

Branden: As a lot of people know, southern California was a hot bed for punk and hardcore in the '70s and '80s, and it's never been without its fair share of great bands. However, in the modern punk and hardcore scenes a lot of the attention is given to bands and cities on the East Coast. That's not to say cities on the West Coast don't get attention—San Francisco, Oakland, and Portland being the first ones that come to my mind—but LA seems to be left out. I think within the past five or six years things have gotten much better in LA and in southern California as a whole. More international DIY punk and HC bands have been coming through, better local bands have been playing, more dedicated people have been booking shows, and more people are coming to check bands out. Most of the people out here who book shows and play in bands are born and raised out here, which doesn't seem to be the case in some of the more talked about cities like NYC. As for our sound, it's not something we consciously do. We just play what we play. We didn't start the band thinking "We need to sound like we're from Boston or NYC so people like us".

MRR: What should we expect from Stoic Violence in the near future? Any plans for a new record, or maybe some touring overseas? Do you like performing live or are you more of a studio band?

Josh: We love playing live; it's our escape. When we go through a period of not playing live, all of our anger builds up in us and we have to release it.

Branden: Right now we are focusing on writing another LP, Deranged and Video Disease will be handling the release, and we are hoping to have it out in April 2014. As for touring, we are planning a tour of Mexico in February, possibly with Inservibles. After that is a tour of the East Coast in April with UKHC band No (I just released their second 12" in the USA and it's a smasher), and after that is a West Coast tour sometime in the summer. I would love to tour more overseas, but it's a matter of having the money to do it and having someone who is able to help us book it. We play live pretty often. We did a five-week USA tour in July and August of 2013, and we play in the greater Los Angeles area what seems to be a few times a month. There are no signs of slowing down either, with a lot of tours and upcoming shows.

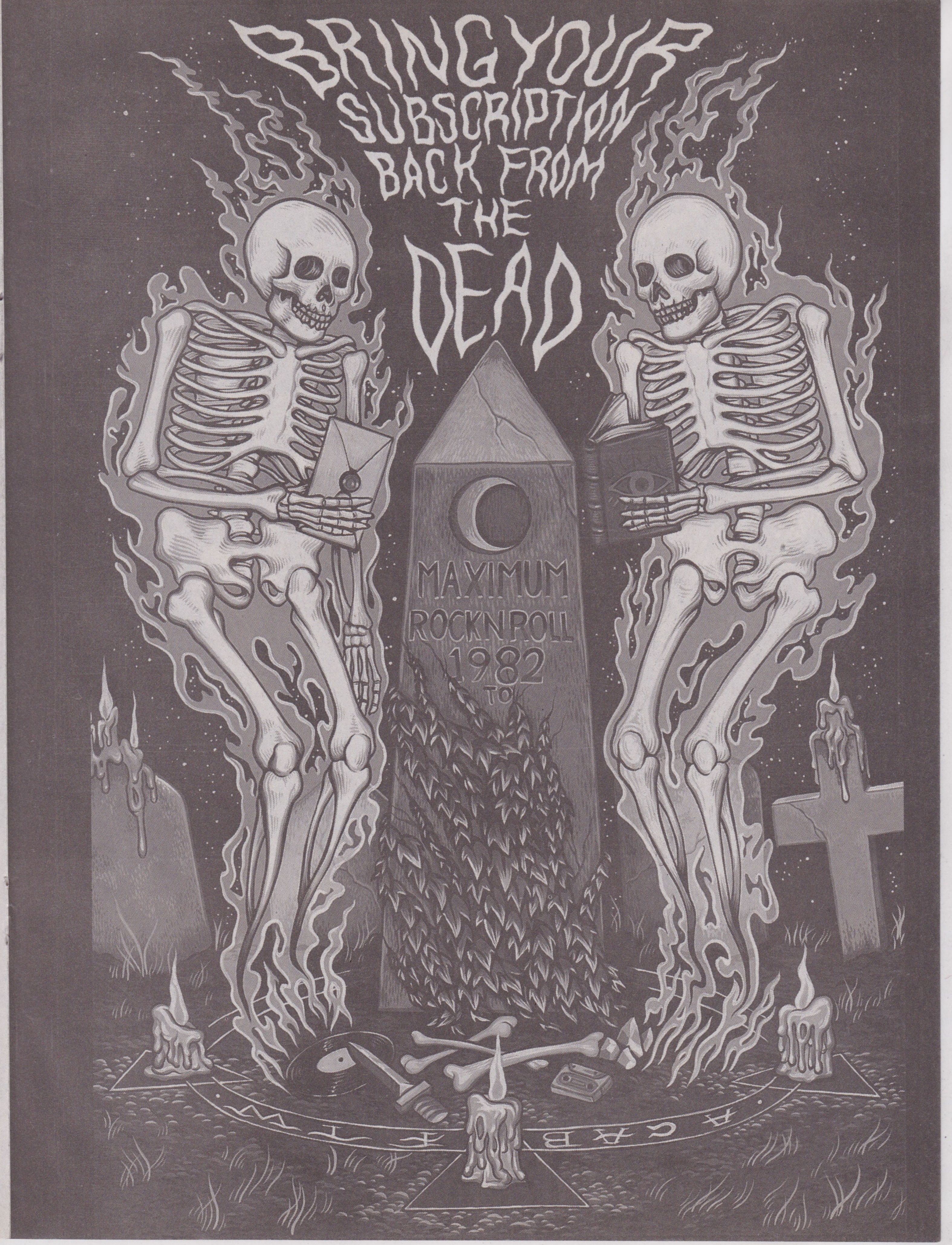
MRR: You have all your songs available for free download and advise the listeners to not pay for digital downloads. Do you think that this decision has affected the sales of your records? Do you ever break even to what you spend for recording, printing and pressing the releases?

Josh: Pressing records and getting in the studio and recording is great and we enjoy it, but we're just playing what we want to play and if someone listens to it then that's great. If they enjoy it enough to buy an album, then even better. At the end of the day, we would rather play to a room full of kids and not sell anything, than sit at home and try and make money off of digital downloads.

Branden: Having our music available for free download is a personal decision. I just don't like the idea of paying for digital music, it just seems like such a cheap, quick cash grab. How much can you really value a music file? I think digital music is incredibly impersonal and completely detracts from what a band is trying to say. To me, the best part about listening to a record is sitting there with the album art or lyric sheet in hand, and trying to find some sort of connection with the record. I try and make our music available for free digitally hoping that it encourages people to purchase the record and to get it in their hands. As far as I can tell it doesn't affect any sort of sales or distribution (not that I am horribly concerned with either of those things) and I think it helps more people hear the record, and if they think it's good enough for them to spend their hard earned money, then even better.

MRR: I'm all out of questions, feel free to share any embarrassing moments that you're proud of, preferably something that will piss off the politically correct punks! Thanks for doing this interview, sorry for the lame questions. Cheers!

All: Thanks for the interview, and thanks to everyone who helped us on tour.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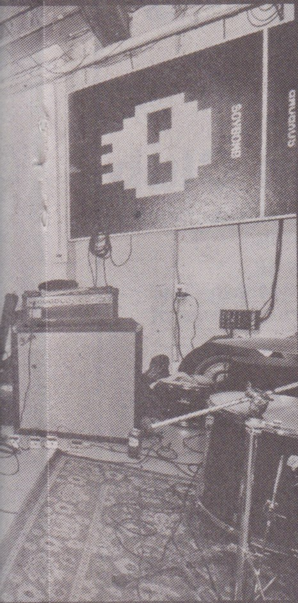

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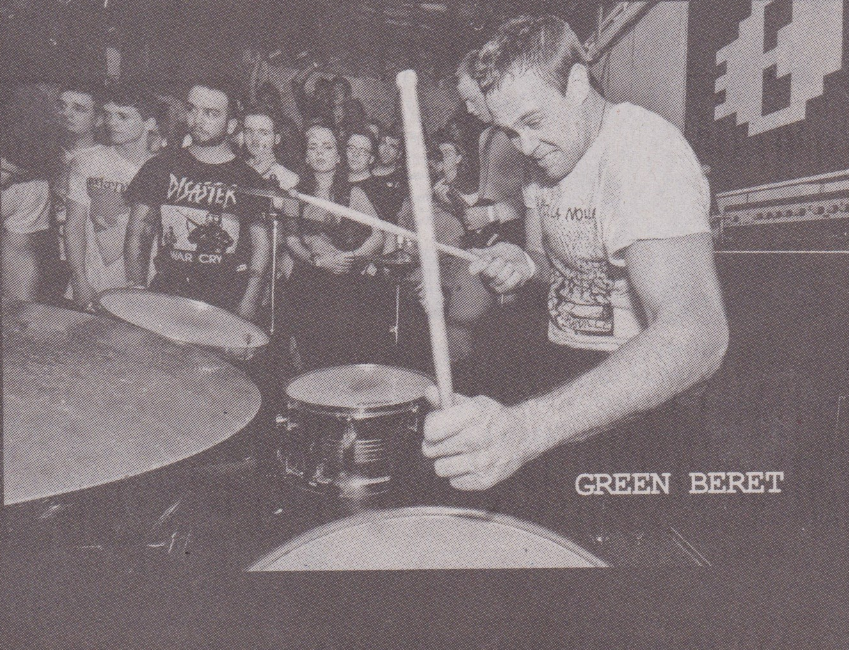

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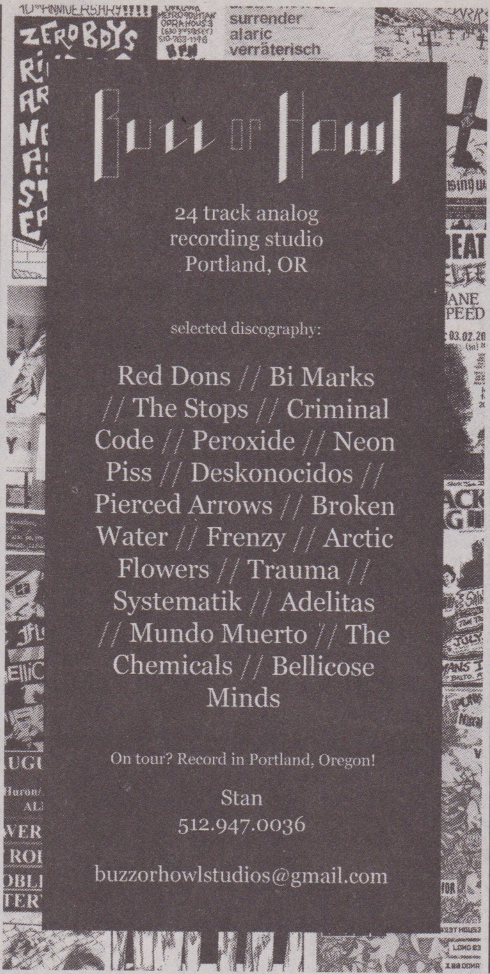

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ARCTIC FLOWERS APPEARED IN PORTLAND ABOUT SIX YEARS AGO, BLENDING MELODIC PUNK WITH AN ANARCHO-EDGE. NOT ONES TO BE CONFINED TO GENRES, THEY STOOD OUT AMONGST MOST DARKER PUNK BANDS AT THE TIME IN PORTLAND. WITH THEIR WHIRRING AND AGGRESSIVE TONE, THEIR SOUND IS ALWAYS ONE STEP AHEAD OF THEIR CONTEMPORARIES. WE SAT DOWN WITH ARCTIC FLOWERS AT THE BEGINNING OF THEIR MINI WEST COAST TOUR THIS LAST FALL, TO SEE WHAT THEY HAVE BEEN UP TO IN THE LAST YEAR. INTERVIEW BY ARI PEREZDIEZ. PHOTOS BY ANDY SWEET.

MRR: Please introduce yourselves.
Lee: I'm Lee and I play bass.
Alex: My name is Alex and I sing
Stan: I'm Stan, I play guitar.
Cliff: Cliff. I hit the drums.

MRR: How did you come about being a band? How long ago was that?
Stan: About six years ago I moved to Portland and started playing music with Mike. He always said if I moved here we would start playing music. Lee (whom I met in the mid '90s) started playing with us right away. We just jammed, playing music for a year before we found a singer, Alex.

MRR: Was the music you were playing then kinda in the same style, or did you progress into this style?
Stan: It started pretty much what it ended up like.
Lee: I think you had jammed with Mike once by yourself, and I had jammed with Mike once by myself, and I guess he thought we'd be a good fit at songwriting. The first songs we wrote were "Blue Heelers" and "Slouching Towards Bethlehem." We didn't look for a singer for very long, we just kinda talked about what we wanted. At a Halloween cover band show in Portland we saw Alex sing for the Avengers cover band and from that we were pretty certain that we wanted that sound. So she came and tried out. I think she tried out on songs we had already written, we didn't do covers did we?
Alex: No, we never did a cover together.
Lee: We recorded at the first studio Stan had in Portland. We just did some rough tracks of the six or so songs we had. We gave that to Alex and she came to practice. The first song she sang with us was the one we ended up cutting out completely.

MRR: It had lyrics and everything?
Lee: They morphed once they were show worthy. Also I sang for a while before we played a show. I wrote lyrics for at least six months. Alex started with us around November and we played our first show the following year in August.
Alex: It was pretty chill, no pressure (communal laugh). However, it was my first time so I was scared, but it was nice to have the time to practice.

MRR: How do you feel now when you sing?
Alex: It's still scary but I like it a lot. I get more from it. I know how to use it in a way that is mentally and emotionally beneficial to me, and not to get things that I want.

MRR: I notice in the lyrics that there are many literary references. Alex, do you want to talk about Joan Didion, Ursula K. Le Guin or anybody that inspires what you think and sing about?
Alex: I like creating a bigger scape with smaller words. If people can pull bigger images from a phrase in a novel or poem, that to me represents something bigger and I can

have that little gem hidden in a verse. Maybe it will click with someone and they will get that bigger picture of what I meant. Like, Burgess has a great selection of stories that kind of talks about this.

MRR: When you write lyrics do you feel like you listen to the music and it inspires you? Or do you feel like you come to the table with something?
Alex: The music definitely sets the mood for my lyrics. Sometimes they come really quickly, sometimes it will take me months to nail a song, but I guess look to literary sources for inspiration.

MRR: Speaking of influences, what do you guys bring to the table when you writew music? Where does it come from?
Stan: For me it's just a collective of things I've listened to my whole life. It all comes together in different ways. It's a collection of punk, metal, and underground music I've been listening to since I was twelve. I had an older friend growing up who would make mix tapes, but he wouldn't label them. So I wouldn't even know what things were. I wouldn't find out until years later who the bands were, but it would be like Bad Brains on one side and Joy Division on the other. So I grew up listening equally to hardcore and those other sounds like post punk. I never really gave them a separation, you know?
Lee: I feel like I tend to write music or be influenced by things that tend to be more melodic or sad or slow. Usually a lot of the bands I like have pretty heavy bass influence; like Wipers, Toxic Reasons, Ghost Dance.
Cliff: The desire to play. It's why I play music at all. It's a release. It's an emotional thing; it makes me feel grounded. That's my inspiration to do it. It's like a need; I have to do it. That's how all of us are. It's therapy.

MRR: With the current style I definitely noticed a progression, it's been very different. Is there new energy behind that?
Lee: About two years ago we parted with Mike and started looking for a drummer. Cliff is a really old friend of mine actually, so he joined us around that time. I think we started a whole new kind of songwriting, naturally, with a new member our songs changed to some degree.
Stan: I think us playing collaboratively with everything everyone has; Cliff has the rhythm, we add whatever with the bass and guitar and it changes. For me, as far as writing guitar stuff, it hasn't really changed, I think it's the natural progression. It's not like we decided, "Oh we're gonna try something different," it just happens. Along those lines we just finished an LP and it's also different from any of the other stuff.
Lee: Some songs we spend weeks and weeks collaborating over different parts and we might change something down the way. So it's totally refined. With other songs it's pretty straightforward and we just jam it out pretty quick, but I think everyone has a say in the end product.

MRR: How long have you been working on the new album?
Cliff: It's hard to say, about a year.

MRR: You record all your music yourselves right? At Buzz or Howl?
Stan: Yeah, we record bands in Portland and from all over. However, it's nice being able to take our time. We haven't quite finished it but all the initial tracking and most of the vocals are done.

MRR: When can we expect the record to be out?
Stan: The new record, titled Weaver, is out in early 2014, it's being released on Deranged Records and Sabotage Records.

MRR: You guys are on the first day of tour right now. Where are you going?

Stan: Yeah, we're playing with Cold Circuits and the New Flesh, whom we really like. We're excited to play with Skeletal Family. We got asked to play two shows with them. Then we're playing Santa Cruz for the first time, which we're excited about. We're also playing San Jose for the first time.

MRR: How did you get a show with Skeletal Family?

Stan: The promoter just wrote to us, and just asked us randomly if we wanted to open. I really like the band but we were like, "I don't know," and we all talked about it for a bit but we hadn't been on tour in almost a year, so it was time to do it.

MRR: Where was your favorite place to tour?

Lee: We haven't done that much touring outside of California and our East Coast tour.

Stan: I don't know...we have fun everywhere.

MRR: Are you a fun band?

Lee: Meh...

MRR: Alex knows how to have fun. [communal laugh]

Lee: My favorite show was when we played that record store in Santa Ana.

Stan: Yeah, Mass Media Records! That was really fun.

Alex: I liked it, until I was groped.

MRR: Oh my god did you cut somebody? Because I would have cut somebody for you!

Alex: It was a crowded, narrow, long room and a drunk guy reached behind me and grabbed my ass during a song. They were all playing.

Stan: Yeah, we couldn't see it.

Alex: I was facing the crowd, so the crowd couldn't see it. So I started hitting him with the microphone and trying to push him off me. Then he was carried and moshed out, I don't think on purpose, it was in the middle of a song. That was the time when that show started going downhill for me.

MRR: Do you have to deal with a lot of bullshit like that when you play? Or is it usually chill?

Alex: Not really. That happened in Bog People more often. One time I had a guy repeatedly punching me in the breast and I was trying to fight him off me, but it was too foggy with strobe lights for anyone to know what was going on. I wasn't even playing anymore—that night didn't go over very well either.

MRR: Do you guys want to talk about any projects outside of Arctic Flowers? What do you guys do in your free time?

Alex: I'm a waitress, I spend a lot of time with my dog and cat. I have another band called Vivid Sekt where I play guitar. I also help co-run a record store and record label called Blackwater. We also have some rehearsal studios and a recording studio in the building. I love it a lot. It's a lot of work. It's hard and frustrating, but I think the good outweighs the bad times a billion. I think feeling sorry for yourself only gets you so far in life. I'm not really one for that. There're also a lot of stuff going on around as well and it's nice to see everyone around town trying to do their thing. It's not about who's doing it better or doing it bigger, it's about everybody doing it. I like that it's transcended from separate cliques doing things to everybody doing their stuff and respecting that about each other.

Lee: I don't do anything besides play in Arctic Flowers.

Alex: Shut up, don't lie. [communal laughter]

Stan: She does.

Lee: For the past seven years I've been working in youth programs in Portland, helping low income people. I help them actualize and figure out something to do so they can get out of generational poverty. I've dedicated a lot of time and energy to that and it's a full time job, so when I'm not working I'm just taking care of myself and I play music a lot; I go out and see a lot of music. I feel like because I work so much, my free time is really scant so I try to spend as much time with my friends as possible. I wanted to find a job where I actually believed in what I was doing, so that I wouldn't have to have a side project in addition to a full time job, because that's a lot of energy there.

Cliff: I play a lot of music and work. I mean, that's it really. I was in Crag Dweller. It was a more hard rock, heavy metal band.

Stan: When I'm not playing music, which we do a lot, I'm going to shows or doing the recording studio. When I moved to Portland about six years ago there was a warehouse space where a lot of bands practiced, and Paul Burdette and I built out a recording space. The first thing I recorded there was Criminal Damage's Call of Death LP which just came out this year. I'm on my third space now, which I've been at for two years. Bands come to record from all over.

MRR: You guys were going to go to Europe, and then you didn't. Are you still planning on doing that tour?

Stan: We are planning on it and have a lot of support there. People are really positive about it. We're gonna get over there!

Lee: We have some serious lives to coordinate. It's definitely a goal. We talk about it a lot. I'd also like to play Mexico, but we don't talk about that as much, even though it would be really cool.

MRR: What are bands from Portland that people should check out? Specifically bands that don't get as much hype.

Stan: Old City. They just released a tape. They play hardcore, but have some post-punk elements.

Lee: They want to put it out on vinyl but they're having a hard time finding someone. Go check them out! Part of it sort of reminds me of Toxic Reasons, like the bass elements, but they have some scruffy dual vocals on top of the melody. There are two electronic bands in Portland I like a lot. One is called Smoke Rings. They've only been out for less than a year. They're electronic and have really aggressive female vocals. Also, Visa Vice are really cool, they're like Depeche Mode. They're really old school electronic. The vocals are male female duo, really well done. They also have a saxophone.

Stan: Freedom Club!

Cliff: Yeah, they are like high energy, straight forward, kinda garage punk....

Alex: Like Jay Reatard. I just got turned on to Divers recently; they are like the Clash meets Bruce Springsteen.

Lee: Divers remind me more of the Mescalaros than the Clash.

MRR: The dreaded question: post-punk trend, where do you stand?

Lee: I like it. It means, I get to listen to more bands in real time.

Stan: I mean, things come and go. The people who are really into what they are doing, or continue it, will be good. You can pick out the bands that are obviously trendy or don't have their heart in it.

Lee: I ran into someone I know who's in their mid-40s, and who comes to a lot of our shows, but I don't see him out very often. He was like, "People complain about there being so much post-punk now, but I've been waiting for this my whole life!" At the time when he came of age, not a lot of post-punk bands were playing live so you would just have to listen to stuff that you find on vinyl; another reason why it's great.

Stan: I like that it's coming from the underground instead of being a major label thing. Of course, there're a lot of people calling themselves post-punk as a label, but now it's punk bands playing that music.

Alex: I think it's all music. It doesn't matter.

Cliff: I don't even think I was aware of the term post-punk until a few years ago. I was just like, "Oh yeah, it's just a punk band whatever."

Alex: As long as you can jive on it. That's what makes a good band to me, just trying and being sincere no matter the genre or fad. I can play post-punk music for five years and then really want to start a UK hardcore-influenced band because I wanna rip on the bass. That doesn't mean I don't like post-punk.

MRR: I feel like people playing all genres of punk music is really important and having that around in a scene is awesome.

Alex: You can't play in all your favorite types of bands all at once. There're not enough hours in the day.

Cliff: It is a relief after hearing a decade or whatever of D-beat. But now they're starting to have more mixed shows, like mixed punk genres.

Stan: The heavy thing, maybe it was trendy too. Not just D-beat, but the heavier sound. Now people are just playing post-punk or whatever they're doing. Just trying to keep things fresh and trying different sounds. I think it's cool. But I'll still listen to a new hardcore band or whatever. I listen to everything and even beyond that world.

MRR:Yeah totally, having an open ear and mind is important while listening to punk. Is there anything else you want to add?

Stan: Thanks for doing the interview and everything, and thanks to everybody supporting us!

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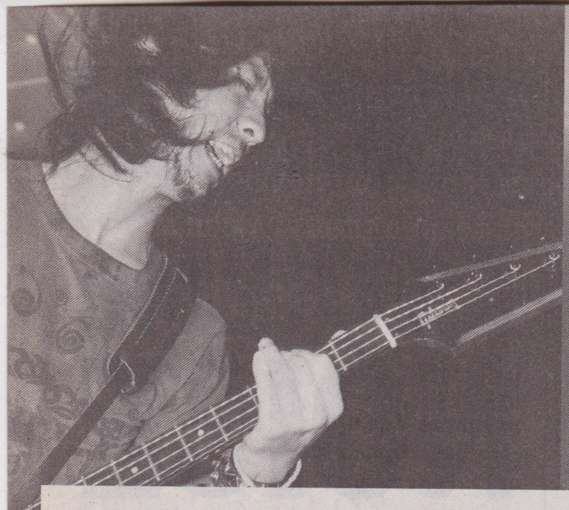


strange factory.

Hailing from Fukushima, Japan, Strange Factory is a band that have been around more than a few years, yet only in recent times have they begun to be noticed and appreciated by those who reside outside of their homeland. Their recent short tour of the States was well received and opened a few eyes and ears to what these three guys were all about. They could (and should) easily be spoken about in the same breath as more famous countrymen such as Contrast Attitude, Acrostix, L.I.F.E. etc. as they have regularly played with these bands over the past ten years and share a lot in terms of musical style. Their unique perspective of living in an area to which such devastation has occurred shines through clearly in their lyrics and songwriting, as does the fact that they are by no means newcomers to the hardcore/crust scene. Interview conducted via translation in November 2013. Translation by Kaori Yoshida. Photos by Ayumi Yamazaki.

MRR: Konnichiwa! Please introduce yourselves and explain who plays each instrument in Strange Factory?

Ryo: Hi, I'm Ryo, main vocals and guitar.
44°C: I'm 44°C (pronounced "Shishido"), drums and chorus.
Yamada: I'm Yamada, bass and chorus, and sometimes main vocals.

MRR: Strange Factory is not a new band at all, although some people may only be familiar with you in recent years. When did the band start and what is your discography up to 2013?

Yamada: Strange Factory started in 2001, when we were still high school students. We're all the same age.
Ryo: Initially there were four members, but after a year the original guitarist quit and the line-up became the trio as we are now. So all three current members are original members.
44°C: Our discography looks like this: *Greatest Hits* 7", *Fukushima Nightmare* 7", *Circle World* CD, Evil Substitute/Strange Factory split 7", *Stand Our Ground 2008* CD compilation, *Dfer* CD compilation, *Roar of Indignation* LP compilation. The relatively recent releases among these are the *Fukushima Nightmare* 7", the *Dfer* compilaton, and the *Roar of Indignation* compilation. They are all recordings that we have strong feelings about!

MRR: Have any of you played in other bands, before or during Strange Factory?

Ryo: I had played in bands called Baptism and Focus, but both bands didn't last long.
44°C: In the past, I played drums for bands like the Swindle and Spit Fast. I also played guitar in a band called Patronage. Recently, I started another band called Wageslave in which I play bass and vocals.
Yamada: Strange Factory is my only band!

MRR: Coming from Fukushima, it is understandable that you have a strong anti-nuclear stance. What other subjects do you cover in your lyrics?

Ryo: Anti-nuke lyrics have been strongly reflected in our songs ever since the 3/11 Fukushima disaster. Living in Fukushima, for sure, we are strongly frustrated and fearful of the situation and issues that surround us regarding the nuclear plants. Maybe these issues are relevant not only to us in Fukushima, but we want to deliver our fear and frustration from the actual scene, as much as possible. Before 3/11, our lyrics were mostly centered around frustration in everyday life and towards the direction that society and people in general were taking.

MRR: There seems to be live shows every week in Tokyo and other areas of Japan now. Does Strange Factory play many live gigs, either in Fukushima or Tokyo, Osaka etc.?

44°C: We've played in Osaka only a few times. We don't have many chances to go to Osaka, maybe because Osaka is in west Japan and Fukushima is in east Japan. So there's a relatively long distance between the two cities.
Ryo: We have been able to play outside of Fukushima on many occasions. We've been to many cities around Japan, not just Osaka and Tokyo. For instance, the more known cities in the punk scene maybe would be cities like Nagoya and Tsuyama; Okinawa as well. There are so many good bands wherever we go, so we have lots of fun on tour! But Tokyo would be the city with most bands. Actually, we get chances to play in Tokyo more than in Fukushima lately.

MRR: What do you think of the Japanese HC scene in 2013? Is it more popular now? I know many shows don't get big crowds but bands like Slang, Garlic Boys, Laughin' Nose etc. play before thousands! Do you think punk now is even bigger than in the '80s?

Yamada: The bands that you mentioned are very popular and clubs get packed when they play. The current punk scene seems to be more segmented with each local scene and genre, and becoming bigger as a whole with those different local scenes connecting. Also, after 3/11, in various local scenes, I feel that there are more punks resisting the system and becoming active in activities such as support for the disaster areas. I feel that the punk scene is unifying and spreading even more due to these common voices rising more in the punk scene.

MRR: I saw that you traveled to the USA in 2013 to play Chaos in Tejas festival. Was this your first time outside of Japan with the band? How was your tour experience and how were your shows in USA?

Yamada: Our very first show overseas was Chaos in Tejas! We did three shows in Texas: one in Denton, and two at Chaos in Tejas in Austin. All three shows were really exciting. Our main purpose for our trip to Texas was to do shows, of course, but we had another mission of delivering our message to the world. But since we can't speak English that well, we put up a banner at our shows, stating our strongest message. The message being, of course, "*no nukes!*" We will be happy if people sensed something from our banner. We are so thankful to our main organizers Timmy and Jeff from the Marked Men. *Arigato!* Every day and every show on the Texas tour was amazing. We got to see bands that we've only listened to before on records, and we also got to see cool bands that we've never knew

of before. All bands were great. But just one thing: the outdoor toilet was a real chaos. Japanese toilets are relatively clean, so we were quite surprised, but soon got used to it. Now it's only a good memory!
44°C: Yamada always talks about toilets and shit! *Ha ha!*

MRR: Listening to older Strange Factory recordings and comparing them to your recent songs on the Fukushima Nightmare 7", there seems to be a slight change in style. Is this deliberate or a natural progression in your sound?
Ryo: Around the time when we formed the band, we were strongly influenced by the UK '80s sound. We still love that stuff and we're always singing songs from that era when we're on the road. But then we gradually got into various types of bands from all over the world, not just the UK naturally. Regarding the style of Strange Factory, what we have been conscious of since the start were darkness and emotion. Maybe the biggest reason of the change in style comes from when the original guitarist left the band. I couldn't play the guitar well and could only play simple riffs. At that time, I thought guitar was boring. But I gradually got into playing the guitar after a while, and now I enjoy it. I can now manage to play on guitar what I could not in the past, and now I have lots of ideas I want to try out on guitar. So maybe not a change, but more like the band's expression has broadened.

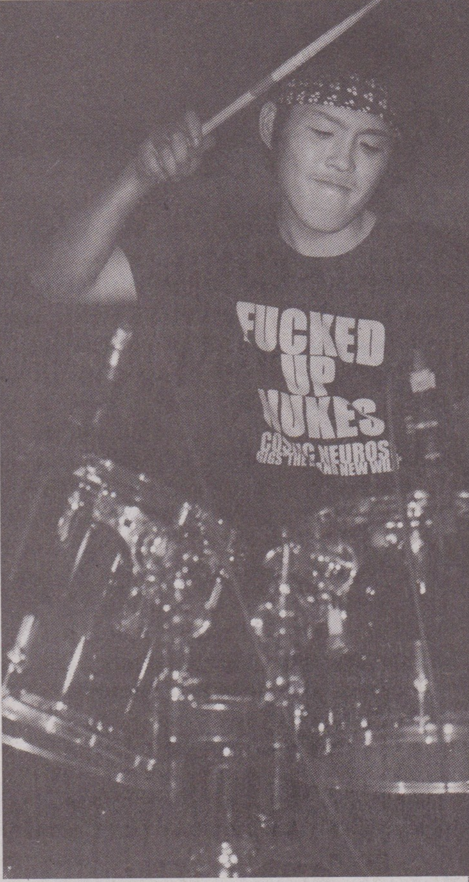
MRR: What are your favourite bands right now in Japan and overseas?
Ryo: Downy from Japan.
Yamada: There's just so many that the list is endless, but I like all the bands being released from Hardcore Survives. Also bands like L.I.F.E. and Framtid. As for overseas bands, recently I've been listening a lot to Infernoh, Effluxus, Vaaska, and Kontatoo.
44°C: There's so many, but to name some of the bands that I saw or listened to this year which were cool: Frency, Infernöh, Sad Boys, Krömosom, S.H.I.T., Long Knife, No Master. As for Japanese bands: Rednecks, Death Dust Extractor, Forward, Folkeiis, Band of Excuse. There are still more, but I'll stop here.

MRR: Please explain how life is in Fukushima after the power plant disaster. I can only imagine the devastating effect it would have on our lives in the UK if the same thing had happened here. From overseas news reports, it appears that the Japanese government wants to continue with their failed nuclear program. Are you actively involved in opposing this with demonstrations? Do you think there will be any end to this terrible situation?
Yamada: OK, this is a bit of a tough topic, but I'll try my best. What had changed after the nuclear plant accident was that we sort of lost contact with nature, as in physical contact. We know that radiation builds up easily in the soil or grass or fallen leaves, etc. We sometimes go to the tsunami disaster areas to volunteer in cleaning up ruins or farm work, and we are very careful to protect ourselves with facemasks, long sleeve shirts, hats, etc. Also, right after the nuclear plant accident, we were very careful about food and water, but this is really difficult. It's close to impossible to avoid everything when you live in Fukushima. If you want to avoid all possible danger, it would be better to evacuate far away from Fukushima. That is the best option for humans. The Japanese government is saying that the radioactive contaminated soil is "not a problem". If you look at the situation from a scientific point of view, it would be most logical to forcibly evacuate residents as they did in Chernobyl. But the government, wanting to avoid taking on the responsibilities of having to pay compensation for evacuation, or polluted soil or farmers and dairy farmers, are making excuses and giving out lies. Many people of Fukushima are not able to see through these lies and passively believe the government, and that's why a lot of them still live in the contaminated area. And now, there are more victims due to the government's lies.

Recently, many cases of cyst formation in children are beginning to appear. A cyst was found in my friend's daughter as well. She is still only ten years old. Cysts have potential to change into cancer cells. The government should immediately reconsider their way of thinking. Furthermore, the government is seeking to re-activate nuclear plants in Japan. I've been to numerous anti-nuke demos. But they, the government, do not listen to us at all. Even if millions of people fill the streets, they ignore us. But I'm not giving up. I still believe that there is a solution for this tragic situation. The first step, I think, is to not re-activate the nuclear plants ever, and offering close care to the victims and evacuees. It has been two years and eight months since the accident, but sadly that first step has not even been taken yet.

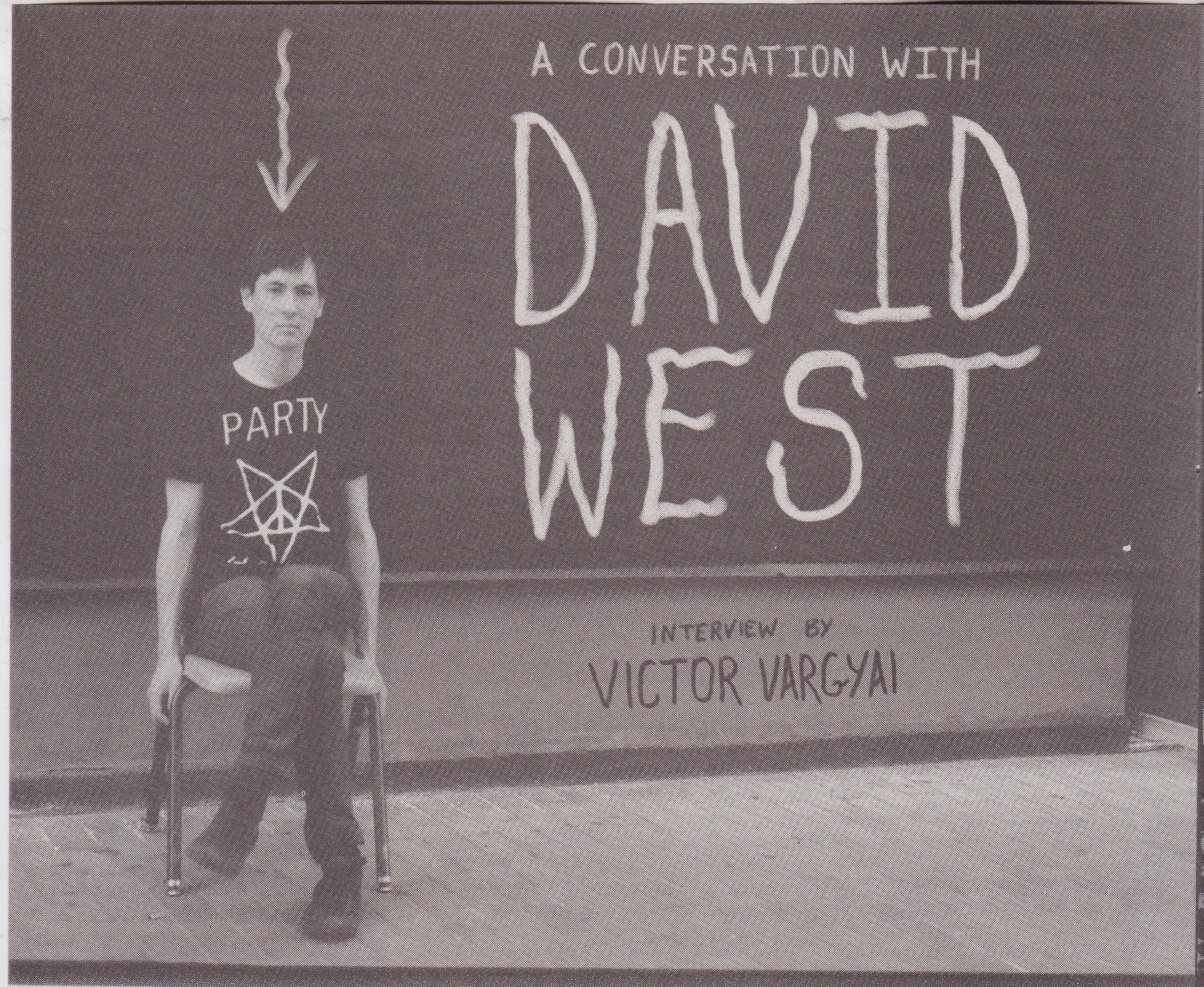
MRR: Can you tell me any future plans for Strange Factory? Will you make new recordings soon? Do you plan to tour outside of Japan again in 2014?
Ryo: Future plans of the band have always been the same. Shows, songs and releases! But it will be a while before we can make new recordings. There are shows that are already confirmed in 2014, and also plans that we can't say just yet. All we can say right now is still no plans yet for overseas tours!

MRR: OK, thanks for answering all my questions, I hope Strange Factory will continue to make great music for a long time! Please give a final message to readers of this zine!
44°C: Thanks! See you at the shows!
Yamada: Thanks for reading! *No nukes!*
Ryo: Would be so cool if you can check out our stuff someday! Thanks!



A CONVERSATION WITH DAVID WEST

INTERVIEW BY VICTOR VARGYAI



This summer I had the opportunity to get in the van with Rank/Xerox and Rat Columns as they wondered through Europe to present their amazing music. I have met many bands and had the luck to spend some time with them, but these fellows were definitely a bunch who stood out. They were funny, smarter than anyone I have met before and just lovely in a punk way. They killed it every night and it as heartbreaking as life changing to get out of the van just a few days later. I thought, I will interview the mutual member of these two bands. He is David West and a talented musician, anti-authorizer leader and the most fashionable driver. Besides playing paranoid post-punk with Rank/Xerox and landscape-ish bedroom punk with Rat Columns, he is a member of Total Control, Burning Sensations and Lace Curtain. Interview by Viktor Vargyai. Photos by David West, Joh Shade and Tamás Bernáth.

MRR: How did you meet as friends and what were the reasons to pick specifically pick each other to play music with? And how did you recruit people into Rat Columns since it started as your solo project? What was appealing for them to join this band?

I met Jon, the drummer from Rank/Xerox, right when I moved to San Francisco. He put on a show in an obscure location outside of the city and I sent him a message on a now obsolete social networking/music website to find out how to get to this obscure location. When I got there he was very friendly and we chatted and within a couple of days I went to his practice space and lo and behold Mr. Kevin McCarthy, the bass player from Rank/Xerox was there too. This was the creation story for that act. For me, the reason to "pick" them was that I knew nobody else in the entire city.

I "recruited" people for Rat Columns based on already being friends with them, and knowing that they could play music. Actually Matt, one of the drummers who plays in the band, was originally playing guitar. Our then drummer quit and Matt casually mentioned that he knew how to play drums. It was a pleasant surprise. He is an amazing drummer! To this day I know not what was appealing about it to them.

MRR: What do you think about the connection between music and loneliness? As you said, you started a band with Jon and Kevin because they were the only people you knew. So rock'n'roll is based on a group formation. Still, sometimes we are lonely in these bands. Is music for the lonely? The headphones are separating us while they are saving us. When we met someone who share the same taste in music, we feel like we have found a piece of ourselves that was missing, an instant connection. At shows where we are among many people, our body language says we feel alienated, hands in pockets, arms crossed, fists clenched. Still we go there to see people and be among a scene. For you how do these two things, music and loneliness, collide?

Music is for the lonely, loser-y, lustful, lecherous, illiterate, illegitimate lads and lasses of this world. Music is for those who seek humiliating conditions and reverse pararolically destined lifestyles. Smart people do visual art, graphic design, architecture, literature, fashion, basically everything else. Anyway, I've never been lonely, never felt alone. I've always been accompanied by a small monkey named

Fabian who compliments me all the time. I've never been part of a scene. I don't care if someone shares the same taste in music as me. In fact, that would be off-putting, as I have bad taste. Music and loneliness collide like a pasta splashing down into boiling water; the right amount and duration of loneliness makes for a delightful meal, too much and it turns into a soft mushy mess. If you're gluten-free, avoid loneliness.

MRR: What are your influences in creating music? Not just in terms of other musicians, because as I see the band Rank/Xerox is self-conscious, controlled; even if it's collapsing it still has an architecture-esque form, while Rat Columns is more sub-conscious, it floats around like a cloud and it sounds like feelings and visions, since on record it's so eclectic and free. Both bands are so unique, I wonder what's behind the writing of the songs? The process as much as the motivations or triggers, and maybe other people's art as influences too.

Rank/Xerox's songwriting is a torturous collaborative process that might be described under the classic umbrella term of "jamming." Rat Columns has collaborative elements and some of the songs are co-written, but much of it is more classic songwriting, where somebody writes a song, brings it to the others and they add their fairy dust to it, or not.

Influences are the usual pop culture detritus of the previous century and others. Music, books, movies. And then there are things I would call environmental influences, like stealing scenarios from other people's tortured relationships, urban/rural/pastoral landscapes, exotic lifestyles, ideas, the idea of an idea, Ikea, the Crimea, exotic lifestyles, ape-like creatures, memories, other people's memories, shows I went to, shows I didn't go to, horribly embarrassing situations, triumphant moments, Bleak Moments, the ocean, the desert, farms, rural towns, youth, old age, the future, Renaissance painters, underground car parks, inhabiting another person's body, dance clubs, parties, flashing lights, raves, mind altering substances, walking in the park, Indian food.

The motivation behind the music is totally unclear to me. Arrogance mixed with boredom, the desire for companionship and naivety?

MRR: Is there a specific process in synthesizing the non-cultural? More like life-based inspirations tyrned into sounds? I have read that Nabokov connected colors to words so when he was creating sentences he also did something which in his head was drawing. But it was only in his head. So while it's a rare thing that people are experiencing the same emotions when encountering something that's like a song, for you is there an approach where you try to translate everyday emotions into songs?

Yeah, there is a specific process. Write down the event, subject or feeling onto a piece of paper. Reverse the victim and the victor. That is, make yourself the victor, Viktor. OK, now replace desperation with recalcitrant ambivalence. Scrub out Budapest and replace it with New York City. Erase feelings of inadequacy and insert feelings of non-directional aggression. Blank out crisp white wine and replace with heroin. Replace sweatpants with leather pants. Now sing, with some feeling, but not too much. Pat yourself on the back now. You are punk, baby! This method works for me, every time.

MRR: As I feel Rank/Xerox sounds like it exists in a trapped, hostile environment. Maybe I have told you this, but for me sometimes it feels like being in a European block of flats during the Cold War and waiting for a nuclear attack to happen—a bit Kafkaesque. While Rat Columns is more like being out in the nature, all alone wondering around. Are these real surroundings you are coming from or are these feelings you want to create? Is there any particular feeling you want to create with your music?

SALFORD LADS CLUB

I grew up around nature, on a farm, in rural Western Australia, so that is real. As real as a feeling or impression that somebody else has upon listening to your music can be, which is to say, really quite real, but it is more you than me, no? There are no feelings I want to create in others, but I do want to create feelings in others. It is non-specific. If anything we have done can bring out an interesting and evocative emotion or imagination in somebody else, that is a really pleasant thing. I don't wanna dictate. If we could frame somebody's loneliness into a more self-conceptualized, evocative loneliness, provide some comforting distance from discomfort, comfort via contextualization, or if we can make domestic chores less of a bore, both are fine results. Some say fine cheeses take on an even richer flavor when listening to Rat Columns' first LP. This is a good result too.

I have been in hostile environments but really my life is quite spoiled by global standards. Not everything can be holding hands in a field of flowers or neo-realism and I suppose an evocation of darkness is a luxurious activity for us comfortable westerners. There is a place for luxury. It could be a finely cut leather suit, a walk on the beach, a spare moment to cultivate an alternative persona, a fantasy existence. These are all luxuries. Rank/Xerox is a luxury brand. A luxury band.

MRR: You say Rank/Xerox is a luxury band. A couple days ago I was walking to a date and it was raining. I was listening to a band that sounded like they wrote songs for people who walk alone in the autumn rain at night on empty streets. While I was out there, what I saw and heard total fit each other and I felt like I was at the right place in the right situation. While the day before I lost my job and I couldn't see my future. But still, I felt if I could find joy in moments like this life is all right and everything is gonna be fine. Do you think art is luxury? Is it cheating? Should we wake up?

We are a luxury band. Art is luxury, free time to create is luxurious. Cheating is a sensational sensation and a beautiful act. To be punk is to cheat, ignore rules, ignore morality, ignore the system. No, we should not wake up. To dream is to be granted temporary respite from this disgusting mutant octopus called Life. You experienced a classic synchronicity of sentimentality and circumstance. Slap yourself in the face Viktor. Wake the fuck up! The day before, you were an artist. The next, you were a consumer. Love is the drug, and I thought you were straightedge. The supply of happiness is limited. Save some for me, lover boy.

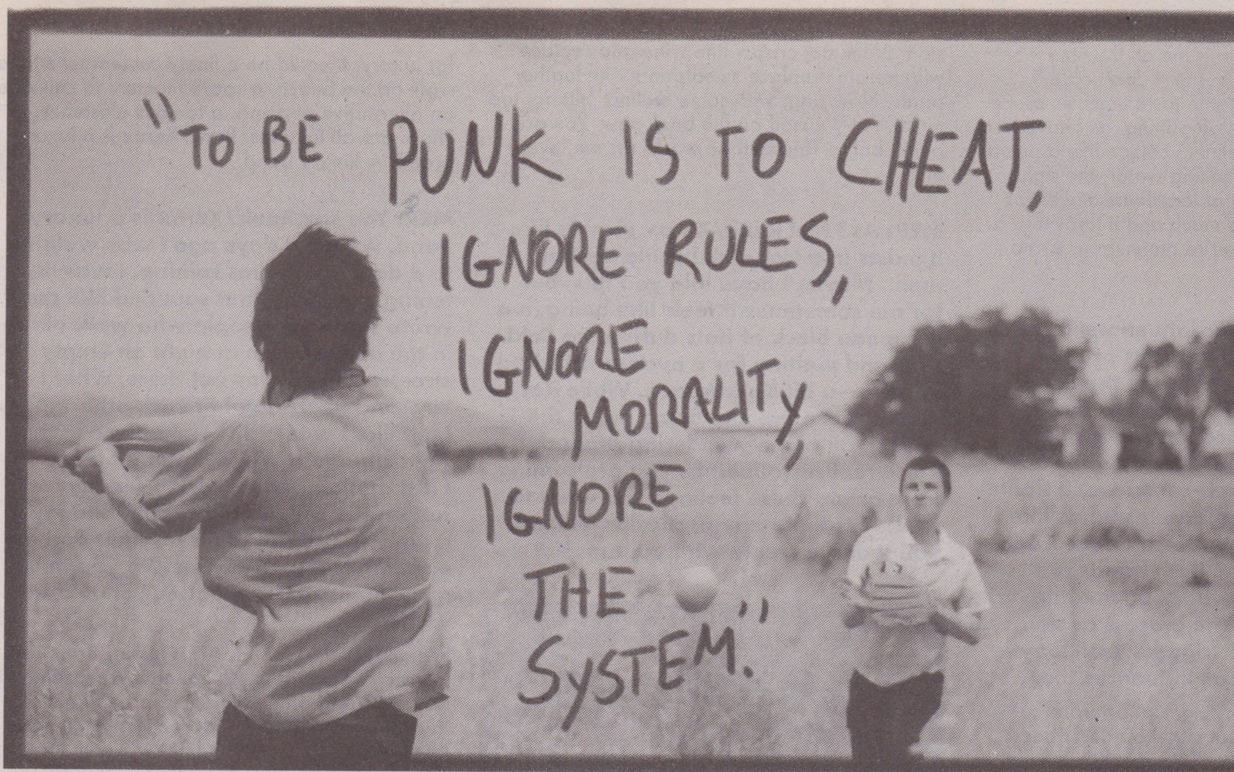
MRR: Could you explain the violence in Rank/Xerox's music?

There is violence in Rank/Xerox music? It comes from our tortured relationship with one another. When Jon hits the drums particularly hard it is because we have criticized trees in the van earlier in the day.

MRR: What about the nature in Rat Columns? When I'm listening to the music, even while in a city, the buildings become similar and as simple as trees or hills.

That's a really nice image Viktor. That's a real compliment! That's really pleasant to hear. As far as evocation of nature goes, I am a bit of a classicist when it comes to imagery. I stick to things from the pantheon—to my advantage and detriment—so there is a lot of nature, earth and human nature. Flowers, night, love, loneliness, sadness, dark, light, empty streets, trees, grass, obscure sexual imagery. It's a bit lazy really. Traditional. Classicists are those without the spine to walk into the unknown, generate new ideas, reference the internet, make GIFs? It exists, it is powerful, eternal, I am going to use it. Why not?

MRR: Since there seems to be a boom in coalitions of punk bands and bigger indie labels (with major distros and coverage in lame media) and because your music could find fans in larger crowds, do you feel like you need to act in protection of your music's integrity? Would you mind stepping one level up?



Hmmm, I think if you had existed in the '90s you would not be considering our current period much of a "boom." "Punk" bands used to be signed by massive, multinational corporations, not "major indies." Going backwards, the Sex Pistols were on Virgin Records. This is a company that also has airlines, mobile phones, space tourism. Royal Trux were signed by a major label and released a record with an overflowing toilet on the cover. Things have been shrinking and shrinking to such an extent that anything beyond your housemate releasing 300 copies of your record is worthy of notice and comment. We are so aware of the machinations behind culture. Your housemate could rip you off, and use your massive profits to buy gourmet Danish rye bread, which you can't eat, because you are gluten-free these days. A major corporation could purchase you, lock you in a room for three years, shelve your album, let you out looking like Rip Van Winkle but with a million dollar handshake. Politics and business are worthy of discussion at times, but music and art have their own integrity that is not in the same sphere of existence as "credibility," social networking, cheese sponsorships, tote bags. In answer to your question, our music is so inscrutably pure and sincere that I feel no need to protect its integrity, and sure, perhaps if I go one level up I will be closer to saving the princess and achieving the highest level of magic and the ability to fly.

MRR: Does the cruel gentrification of San Francisco affect your every day, thus your songwriting too? Do you feel like leaving the Bay Area? I know some of you already have. You are all engaged in many bands, listen to many different types of music and also like to play these different sub-genres. What is it that you look for in music? Not only in other people's music but also in your own?

Hmmm, this is such a hot topic. SF is really expensive, partially due to gentrification, therefore you need to work more, and therefore you have less time to write songs. So it has affected me. It is just like a force of nature in my eyes, so I don't really think about it as much as some other people. It is a bit of a drag, I must admit. It is an idyllic spot in a lot of ways, so people have always wanted to live here, have moved here, over many decades and cultural periods; but right now it is somewhat obnoxious. I don't have anything new or insightful to say about it. We need new industries that generate money that generate jobs for us art scum to work part-time at, but does it have to come at such a severe aesthetic and societal price? Rich people could at the very least, if they are going to change the social fabric of a city, wear beautiful clothes. Flip-flops are not appropriate for San Francisco's climate patterns. Toe shoes are not appropriate for anything. A lot of people have moved away from here lately. If you want to live somewhat outside of the mainstream, perhaps you can't live in the pop charts. I have left the Bay Area too but you never know, I might come back, perhaps technology is just a fad, lolz.

In music I listen to or create. I just look for a combination of evocative melody, noise and/or rhythm, something to take me out of concrete reality for a moment or two.

MRR: Has it ever happened that you had a song that you liked but couldn't fit into the whole picture?

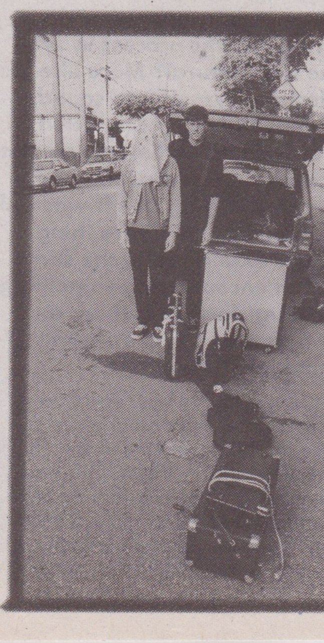
All the time! I wrote a lot of songs for Rank/Xerox that were overtly poppy, or couldn't be integrated into our group-based writing system for some reason or another. Not good for productivity but good for having a strong identity, I am forced to admit, by my lawyers.

MRR: There seems to be a control in Rank/Xerox, is it shared in an anarchistic way or is there someone in charge? How perfectionist are you?

There is always control, in everything, ever. I suppose it is democratic, kind of like a democracy where there are also slaves. Early USA? Our level of perfectionism, amongst members, ranges from low to high. I am low level, more based around tossing it off, letting it ride.

MRR: What is the horror?

Toe shoes. Pop music without melody or songs. "Janitors" aka stand-up paddleboard surfers taking too many waves, "yes" you have the ability, "no" you don't have the right. Flights back to Australia from the Northern Hemisphere. Environmental destruction on a massive scale in developing, non-developing and developed nations that we can't look down upon properly because we have been there and done that, and because we fly around the world guilt-free. People on their phones at the cash register. Sweatshops, the underground buying non-secondhand sportswear. People watching cultural events in person, through their phones. A constant presence, of anything.



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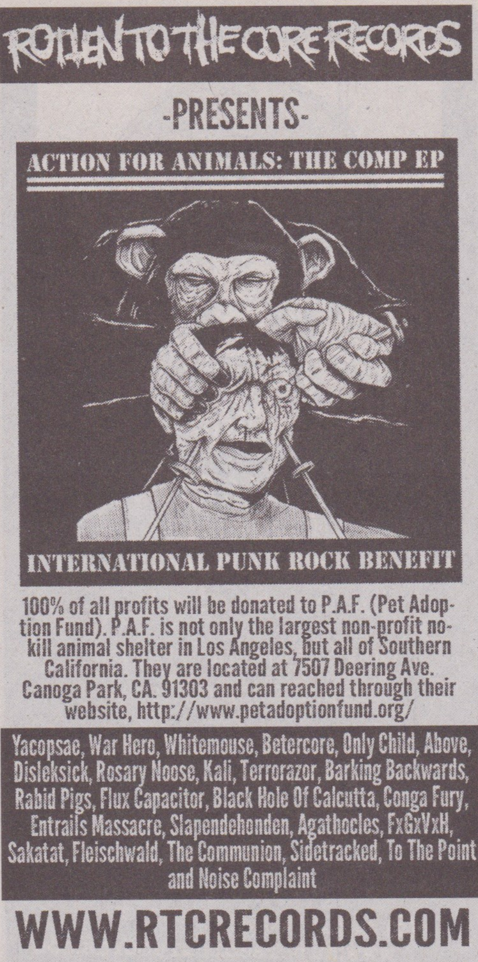

ROTTEN TO THE CORE RECORDS
-PRESENTS-

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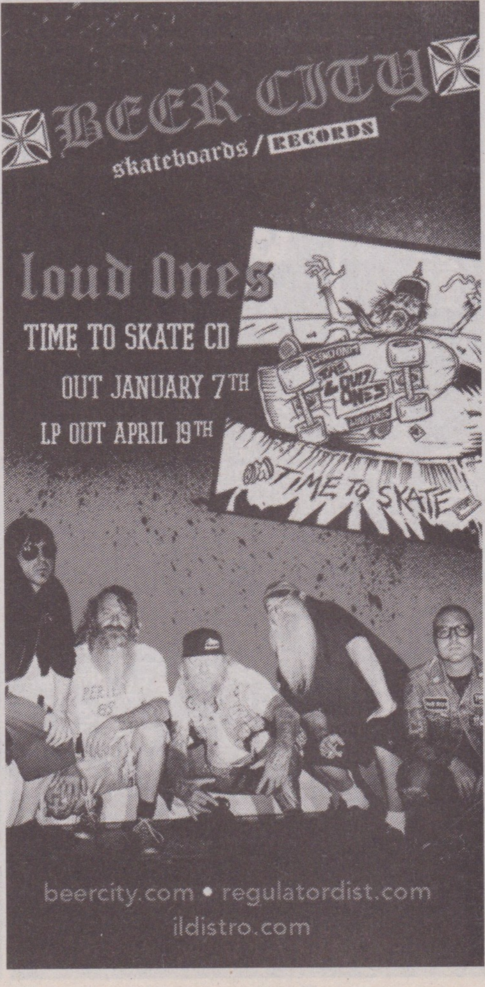

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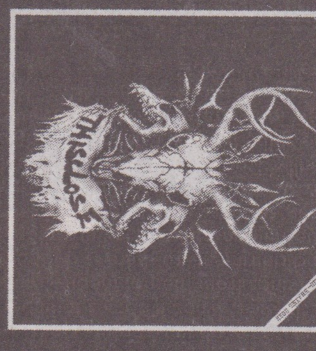

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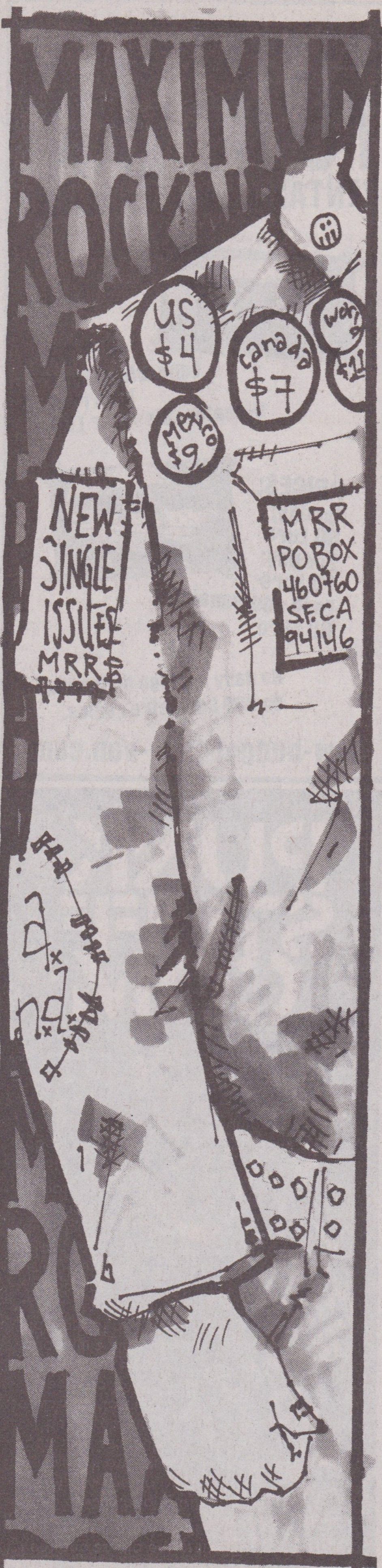
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Would I be exaggerating by saying that Dezerter is the most important band in Polish punk rock history? They are part of the legendary Jarocin prehistory of the '80s, they were in the strict sense punk rock pioneers in Poland, they were the first to publish a punk rock record in the country (an EP in 1983). In the '80s and '90s they were one of the main inspirations for the independent hardcore/punk scene, if only because they already attempted to release their own tapes in 1985 and had a message that corresponded with that of the '90s scene. Both in the '90s and in the 21st century, unlike any of the legendary '80s bands in Poland, they have regularly released new, successful, interesting, inspirational punk records, and performed great, energetic concerts. And they still do it today. For the sake of MRR readers, I'm talking to Krzysiek (drums, lyrics) and Robert (vocals, guitar, music), the duo that steered this ship from the start.

DEZERTER

SUICIDAL DETERMINATION

Interview by Bezkoc—Pasazer zine. Translation by Jacek Trojanowski.
Photos by Robert Ochnio, Michal Wasaznik, Ada Dabrowska and the archive of Krzysztof Grabowski.

MRR: The reality of the '80s in Poland, besides all its burdens, had a certain positive aspect; it forced punk bands to be original. As a result of isolation from the West, there were few models to emulate. Did you have any influences? When you started to play, did you think, "We want to sound like UK Subs, Blitz or Crass"?

Krzysiek: Absolutely not. Exactly because of the fact that there was no access to much material and there was no interaction between bands, every band in Poland developed completely on its own, individually. So that aspect was great.

Robert: Some records reached us, of course. We knew Crass, Blitz, Sex Pistols, the Clash, but there was no attitude to emulate any of these bands. Besides, we had so few records from the West that we treated them as an inspiration in general. They showed us that there can be music that is completely different from what was heard on Polish radio.

Krzysiek: Even if news and music reached us, it was delayed. We did not have the current records. For example, I heard the Sex Pistols in 1980, and Crass in 1981 or 1982. We were far behind the West.

MRR: In Poland, did you have to come up with punk rock on your own since nothing was given to you on a plate?

Krzysiek: Exactly. We knew that something was happening, but we didn't know precisely what it was.

Robert: The essential thing is that it was spontaneous. We knew there was something new and radical, grassroots and spontaneous.

Krzysiek: Besides, we didn't know how to play instruments, so it was hard to emulate bands that could play. We could have been inspired by the trend, but it had to be adapted to our skills and realities.

Robert: It was a spontaneous use of few splinters that reached us from what was happening out there in the world.

MRR: What about the message? Punks in England rebelled against slightly different things than punks in Poland.

Robert: Indeed, but in the beginning what mattered the most to us was that that music had a fury. We didn't know what the fury was about, since we didn't understand the lyrics.

Krzysiek: You could hear that it was a protest against the system. It was totally different to ours, but it was still the system.

MRR: You released a single in 1983, shortly after martial law conditions in Poland were eased up. Obviously, it was almost a miraculous event, but I would like you to explain one thing that could be completely incomprehensible to someone outside of Poland. Why are the lyrics from the single, "Ask a cop, he will tell you the truth / Ask a cop, he will show you the path," or "Our beloved brothers, enjoy life, like a steel flowing from a furnace", etc., and you don't sing about how much you hate cops and the government propaganda?

Krzysiek: You are talking about a certain review…where someone wrote that the song lyrics are juvenile? I suppose the author completely misunderstood the context.

MRR: Exactly. It has to be explained.

Krzysiek: The years 1982 and 1983, when those songs were recorded, was a time when communist military junta ruled in Poland. Expression of any anti-system contents in a direct way had no chance of being recorded or released anywhere, no chance at all!

in Toruń, 1984

Krzysiek (con't): Record studios, publishing houses—all were state owned. To enter a studio you had to have a censor's permit. All that was left for bands like ours was to cheat the censor and the whole state control machinery. To make a mockery—to make a song that they will deem as being OK, but every other inhabitant of this country will understand well that it is a mockery, a joke, to spite the system. We managed to do it. We recorded four songs at a time when it seemed an impossible thing to do by a band like ours. However, it had to be done in a way that the system officials deemed the lyrics OK, but our peers knew that we were kidding. It was a game played with the system. What meaningful things can we say so that they won't notice that it's directed against them? At that time we wouldn't be able to record any song that was openly anti-system. We had to fight the system with its own weapons. But the system was stupid, and it allowed itself to be tricked. Unfortunately that happened only once.

Robert: In the West, you could directly say anything—you couldn't do it here. You had to deal with it in different ways. That was our idea anyway. We were keener on stimulating an independent thought rather than calling for specific actions. We avoided any political activities in the strict sense, preferring activities that encourage self-creativity.

MRR: To this day, it's Dezerter's characteristic that you don't say "fight this or that," "do this and that," but you say "think of this, think of that, and come up with an idea of what to do about it."

Krzysiek: Right. We don't point out to people what they can or can't do. However, we want to focus on certain things, situations, phenomena that are worth talking about. That attitude makes us able to involve more people to be active, since people don't like to be ordered to do something, or have things pointed out to them. People want to decide for themselves. If you give people something to consider and they make a decision on their own, they are aware it's their decision.

MRR: And communist censorship helped you shape this attitude. Not bad. You had to deal with censors many times, but did you have direct contact with people who decided what can or can't be done? Did you talk to them?

Krzysiek: We never went to the [censorship] office. Someone always went there on behalf of the band.

Robert: We sent a delegate. It was always a friend who was our current, so-called "manager."

Krzysiek: Although "manager" is the wrong word. It's associated with the music business, and we were wary of it.

MRR: Do you remember any specific situations?

Robert: About recording of that first little record, the single, we gave the censor our twenty songs, out of which four were returned—the rest were rejected. And still there was concern about how they would be performed. We also had to show the way we perform them, but we did not give them an opportunity to listen to the finished songs before the publication because they could possibly see through our joke.

Krzysiek: The main censor in Warsaw was a guy who wrote children's books on grammar and spelling. I remembered his books from childhood, and they were very well written; I liked to read them. It was a big disappointment when I found out that my childhood hero was a censor who decides whether I can ever record something in my life. I say "in my life" because in the '80s, we didn't have the faintest hope that it would ever be over. We all thought that the military state would continue, that it would always be like that. It seemed that his decision would be for life. Luckily, it turned out that the system fell, or at least changed a bit, and all the songs written in the '80s could finally be recorded.

in Lublin, 2012
DEZERTER
PiL

MRR: You published the first full-length record in the USA thanks to the singer of DOA. How did he treat you when you met? As some sort of curiosity? An oddity?

Krzysiek: No, no! It was with complete empathy and understanding from them. They really took our situation to heart. They had a friendly attitude. First, they played a concert in Warsaw, and the next day they visited us at Hybrydy Club where we rehearsed. They saw the equipment we were using, they listened to our stories, they took it to heart. Perhaps they took a liking to us, they wanted to help. I think it was their reaction to help us in some way.

Robert: They wanted to support something that made sense to them, but in our reality, it didn't have any future. Since a full-length record was out of the question, they helped us to release it abroad.

MRR: Finally, the record was released by the magazine this interview will appear in. What did it mean to you back then?

Robert: A lot! It turned out that a band from Poland could release a record despite a communist regime ban. That was symbolic. Journalists in Poland were dumbfounded. They saw that a band that they despised, that had next to nothing in Poland, released a record in America. It was a shock for them.

Krzysiek: Especially since in Poland in 1987 punk rock was described as a past phenomenon, worthless and senseless.

MRR: Let's explain that situation in detail, too. On the one hand, you perform as the star of Jarocin Festival for 20,000 people and everyone in that circle and outside of it know and respect you. On the other hand, you have no chance of making a record. All you can do is record a few songs at night, in secret, on a cassette tape, doing it in a hurry so that no one would know about it.

Krzysiek: That's how it was back then. You could be a band known throughout the country and not be able to release a record. It's incomprehensible now in Poland. I can't imagine a band today that during seven years of playing and writing new songs can't make a record. The band would be over in two years...It wouldn't last. We knew that we wouldn't record anything in a normal way, yet we wanted to last, to perform, and so on. That was a suicidal determination. We had no future, but we insisted that we would do it. When I think about it today, I don't understand how we have managed to last so many years. We only played a few gigs a year since there were no tour opportunities, and we practically didn't earn any money from those concerts. Throughout the '80s we invested whatever we could in the band. The situation was completely hopeless.

Robert: It's hard to talk about it without describing how life in Poland was in the '80s. The reality back then was totally absurd and senseless. That was the real no future. When we heard about the Sex Pistols who sang, "no future" and signed contracts for millions of pounds, we could only laugh about it—they didn't have to worry about the future. We had the real no future, so problems like being unable to make a record paled in comparison to the fact that you had to wait 40 years to get your own apartment, and owning a car was a luxury available practically only to [communist] party members.

Krzysiek: To own a telephone you had to wait fifteen years. There were no guitars in the shops. I bought drumsticks in a shebeen, a place where you could buy illicit vodka. I took a ride to the Ochota District to a lady who was an illicit dealer, and among other things she sold drumsticks...She kept them in an oven. What she was doing was illegal, so she was afraid that a stranger would find it. She let people in only if they knew a password. And in the kitchen in an oven she had drumsticks. I don't know if anyone will believe it, but that's how it was. Robert made guitar picks from notebook covers, since guitar picks were not available either.

in Warsaw, 1982 (when the band was named SS-20)

MRR: When you played concerts, people bought tickets I suppose. Who took the money?

Krzysiek: The state! [laughing]

Robert: Only people who were accepted by the system could make money by playing concerts, people who had verification.

Krzysiek: People who had a paper signed by a minister stating that they were musicians and were allowed to receive a fee.

Robert: No one signed it for us, so the money was taken by community centers and offices.

Krzysiek: What we got for a gig was enough to buy dinner.

MRR: You were the pioneers in Poland of independently releasing your own recordings. Did anyone serve as an example to you, or was it your own invention?

Krzysiek: The example came from the free world. We heard that there were punk, underground labels that worked independently. In our case, it was a poor imitation since we could only attempt to do it illicitly.

Robert: That was a completely different scope of operation. Those independent or DIY labels in the West pressed records normally, a completely impossible thing in Poland since everything was monopolized by the state. All we could do was buy a double deck tape recorder and copy tapes, xeroxing the covers. The idea was similar to DIY, but the technology was quite different.

The reality back then was totally absurd and senseless. That was the real no future. When we heard about the Sex Pistols who sang, "no future" and signed contracts for millions of pounds, we could only laugh about it—they didn't have to worry about the future.

Krzysiek: An extreme DIY was achieved. Our bass player set up a private business, it wasn't easy to do back then, and he imported cassette tape parts. Then he put them together, screwed them together, put the rolls, the tapes, inside. And we recorded those cassette tapes on a double deck tape recorder and sold them at gigs. That type of DIY did not mean that we released tapes. We made those tapes with our own hands. That would be like you buying plastic and pressing records in your basement when releasing a vinyl record.

MRR: How many tapes could that double deck tape recorder copy?

Krzysiek: It broke down after 1,000.

Robert: But those tapes we made were copied again by people, so if we made 1,000 or 1,200, people multiplied them further.

MRR: I'm reminded of the audience at the Jarocin Festival where there were a bunch of tape recorders held in the hands of the people who recorded the concerts.

Robert: That was DIY that was forced by reality. There was no chance for bands like us to make records, so people recorded the gigs at least and made copies for friends. That grapevine back then was the only way that our recordings and recordings of other punk bands were distributed among people. Such a civic distribution.

MRR: You released two of these tapes?

Robert: Still Living Man, that was a Jarocin concert from 1984, and recently it was re-released on a real record. Also, Isolation where on one side there was a gig from the Hybrydy Club in 1985, and the other side was a compilation of underground bands from Russia that someone smuggled through the border, so we didn't even know their names. We did the same thing that Joey Shithead did for us, only it was done on a smaller scale and in a completely illicit way—we released something that could not be released in the Soviet Union.

MRR: They were in deeper shit than we were in Poland.

Krzysiek: Exactly. The further East you went into that communist world, the deeper the shit. When we were in Kiey in 1988, it was still the Soviet Union, and when we saw how the people lived there, it seemed that compared to them, we had it great. They were the ones that had to struggle with everything.

MRR: In contrast to other punk bands from the '80s, you often had some sort of performance at your gigs. These actions were quite surprising. Did people always react to them in a positive way?

Krzysiek: We never established it as some plan for the band. Usually these were spontaneous actions. It seemed to us that punk rock is not just the music, not just lyrics and songs, but something more. We thought that punk should avoid a pattern; that it ought to be a perpetual shock. The band existed for few years and people got used to what it played and said, but we were keen on generating more shock. Even for our audiences. To provoke them and force on them an intellectual effort, so that what we played wouldn't become stereotypical. It's possible that we were the first band in Poland to give hell to our audience. At least I don't know of any other band that would provoke and criticize their listeners. We did it with songs, performance, various comments from the stage. It lasted a few years. The last major occurrence was probably in 1987 when we performed with Totart at the Róbrege Festival. While playing punk rock, we wanted to break the pattern of an ordinary punk rock band. It was supposed to be a challenge for us and for the audience as well, so that one would be forced to use one's head too, so that it wouldn't be just another consumption, another time of jumping around to fun songs. It succeeded for a long time, although not everyone was able to comprehend it.

MRR: I'm under the impression that the anti-system attitude of many punk bands in the '80s in Poland were anti-communist, so after 1989 when communism fell, most bands lost their ammo. Except you.

Krzysiek: I don't know if it were just us, but it's a fact that from the start we knew, and we said that the system in Poland keeps people under a boot or under a gun. The system in the West still keeps people under, but in a different way. We were aware of it even when we were twenty years old. Even in 1983 we felt that the system is the system, no matter what it's like. Here at home it's more severe, but it is in the West too, except it has a different name and works differently. We know that the system's goal is to keep people down using various methods; different methods under communism, different methods in the West, etc. Because of that, when communism fell, I felt a great discomfort when I realized that one system was replaced with another. I hoped that even when communism was followed by another system that it would be mellower, it would let go and it will be one gigantic change for the better. However, the beginning of the '90s was marked by slow and almost invisible change. In 1990 we were recording an album All Against All, and even though communists were gone, censorship remained. We still had to submit songs to a censor. Communist generals were still part of the government. The old communists started to perfectly assimilate into the new system. We were perpetually aware of it, and I think that our message, our records, reflected that. We didn't lose ammo because we were aware of what's going on. It's a question of awareness.

MRR: The '90s were very prolific for you: every two years there was a record out, new songs, all high quality. How did you achieve that?

Krzysiek: The '90s quenched the hunger of the '80s. The audience had a need and a hunger for that music, and we had the opportunities at last to start playing at full gear—what we dreamed of since 1981 when we started the band. We wanted to perform, sing our songs, play gigs, release records. In the '90s, we could finally do that.

Robert: In the '80s we released very few things, so we had a potential that simply just exploded. It was an abreaction, letting go of all the stored emotions. It was very easy for us to come up with new songs and record albums. We also had lots of old ideas as well as new ones.

MRR: How did the new themes appear in Dezerter's songs? For example, vegetarian and ecological matters? In the '80s, such awareness was lacking in punk rock.

Krzysiek: Fanzines from the '90s often asked us about it. It was an evolution of action. In the '80s in communist Poland, human rights were most important, or rather the lack of them. When the communist system fell, human rights got a little better, although they weren't perfect. Some freedom was given to people—but only basic freedom. Now you could think about freedom for others, for example about animal rights, about ecology. In the '80s, even human rights were not respected, so it didn't make sense to be involved in animal rights, although even back then we were interested in vegetarianism. By the '90s it made sense to talk, think and sing about it.

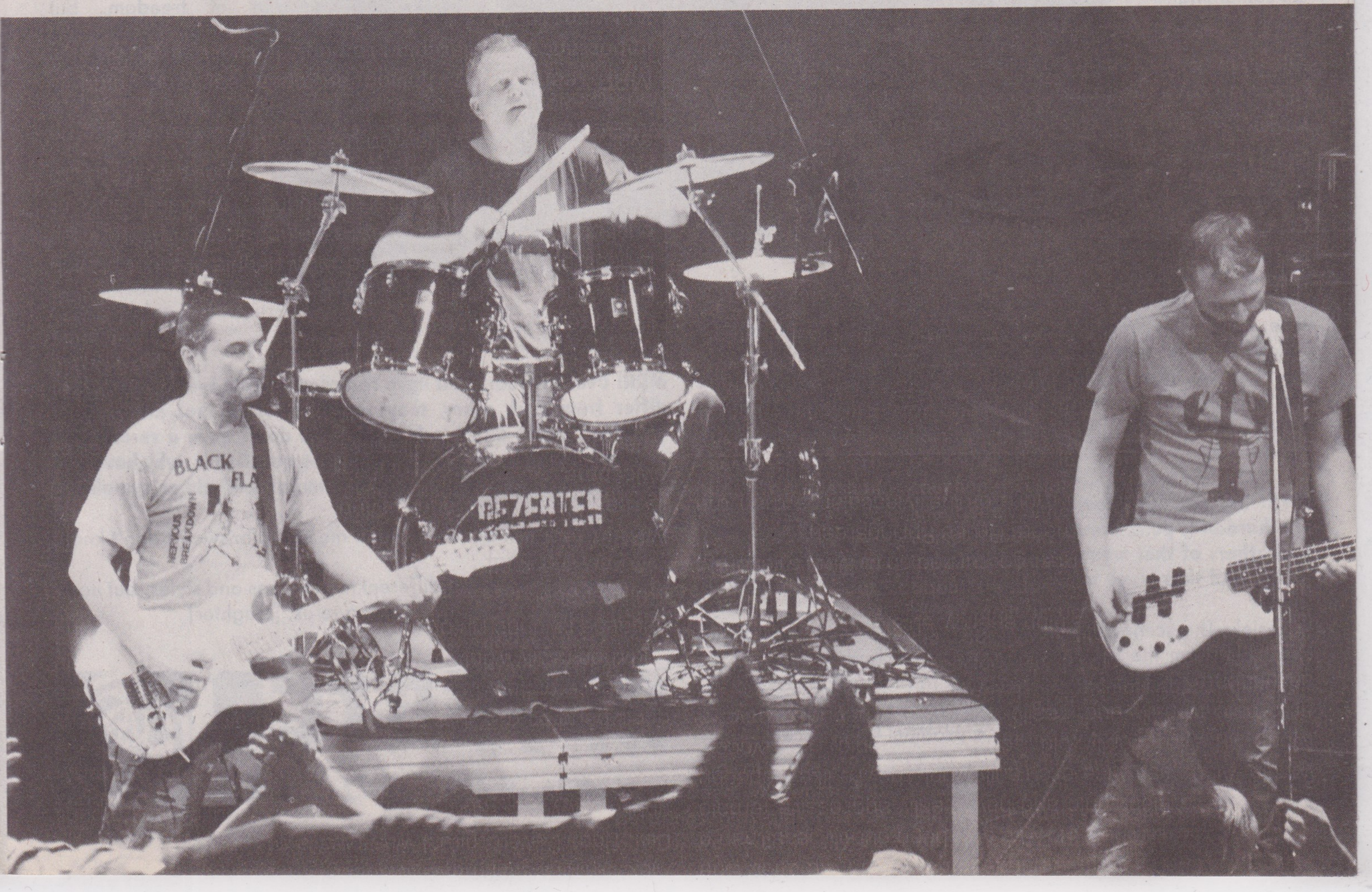
MRR: Quite often you happened to support various ecological initiatives?

Robert: We cooperated with the Animal Liberation Front, with the Workshop for All Beings.

Krzysiek: But we were never pressed to endorse specific actions; it came from spontaneous situations.

Robert: But we did play concerts in defense of Abramowski Forest or Days Without Fur.

Krzysiek: But we tried to support ideas rather than specific organizations or actions. Most often it was our personal



contacts with specific people. There was an ecological Green Festival in Warsaw done by our friend, so we performed there.

MRR: Dezerter's new emergent enemies were multi-corporations, the yuppie lifestyle that was strongly promoted in the mid-'90s, infatuation with making money and supermarkets.

Krzysiek: Simply new themes appeared that were not there in the '80s and we attempted to describe them, react to them, name them, bring attention to something that was crucial at given times.

MRR: Were you not tempted to take that path? In the sense that many people, or bands in the '80s that were in a similar position as you, then in the '90s became Catholics or started to appear on talk shows and advertise cell phones.

Krzysiek: No! We were never tempted to become Catholics! [laughter] We never wanted to appear on talk shows either! [laughter]

MRR: But you know what I'm talking about. Bands like Kult or T. Love played at the same gigs you did in 1985, and now they are typical rock stars. And you are not.

Krzysiek: Some people made such decisions when the system was changing. I ask myself sometimes whether we made bad decisions. We stayed orthodox and today, after 20-something years, we are a little fucked, happy-go-lucky and broke. While they chose the other side of the force and are not fucked. [laughter] That's my cynical attitude, because I know that I could never in my life make different decisions. From a perspective of time, I have this mocking feeling that perhaps it was worth it to record some hit song. But it's too bad; we chose what we chose. The way we lived our lives testifies to our honesty and that we did not fake it; they were the ones who faked it. First they faked being underground, then they started to take benefits from being mainstream.

in Warsaw, 1984

MRR: But not everyone sees it as unambiguous, because since the hardcore/punk scene appeared in Poland and you are the godfathers of that scene, it incorporated a lot of what you were doing, and that scene criticized you a lot. How did you view that scene?

Krzysiek: The scene can't deal with bands like ours; bands that came out from the basement and don't perform in front of 50 people. We came out of the basement to places that can fit 500 people. We climbed to another level. No one has a problem with it in the West, but in Poland it was a problem for the scene.

MRR: You were kicked on by the scene back then. It's funny because recently I talked to Paweł Konnak who made a film about you in 1994, and he told me that you were very problematic—to the point of being absurd according to him—because of your chronic punk virtue.

Krzysiek: That's how it was. We took care of our virtue, but we were criticized anyway. Not a very comfortable situation for us...I can say this: We are all right when it comes to our convictions, our principles and what we were doing. How it is received by other people is beyond our control.

MRR: You have a curious custom of recording your albums using your own money, and you only give a license to certain publishers. Is that the result of bad experiences?

Robert: It's rather dreams coming true that what we do can belong to us. We have full control over our material. Our record production reaches a level that we accept but that is not super expensive. That is satisfying, too.

MRR: You are very critical of communist sentiments that appear, with varying force, in the West, in the punk scene and other places.

Krzysiek: Someone who didn't live under communism is not able to assess it. If someone from Western Europe says that communism is OK, that's just plainly comical. There's nothing else to say.

MRR: You have criticized Che Guevara T-shirts.

Krzysiek: I don't support symbols that for some can be the symbols of freedom, but in reality are the symbols of patent despotism and totalitarianism. Che Guevara is equal to Stalin and Lenin. Perhaps he didn't kill as many people as the other two, but perhaps only because he didn't have enough time. He did kill quite a few people, though.

MRR: Over 30 years you have recorded quite a few records, they differ from each other, they sound different, but all of them are close to the punk rock genre. You don't have a record that musically and mentally is not punk. The question is, why have you never recorded an album with soft metal, ballads or symphonic rock?

Krzysiek: [laughing] Please allow me not to answer. I don't know how to answer that.

Robert: Hmm, there are different music ideas and styles, but none of the ones you mentioned belong to us. [laughter]

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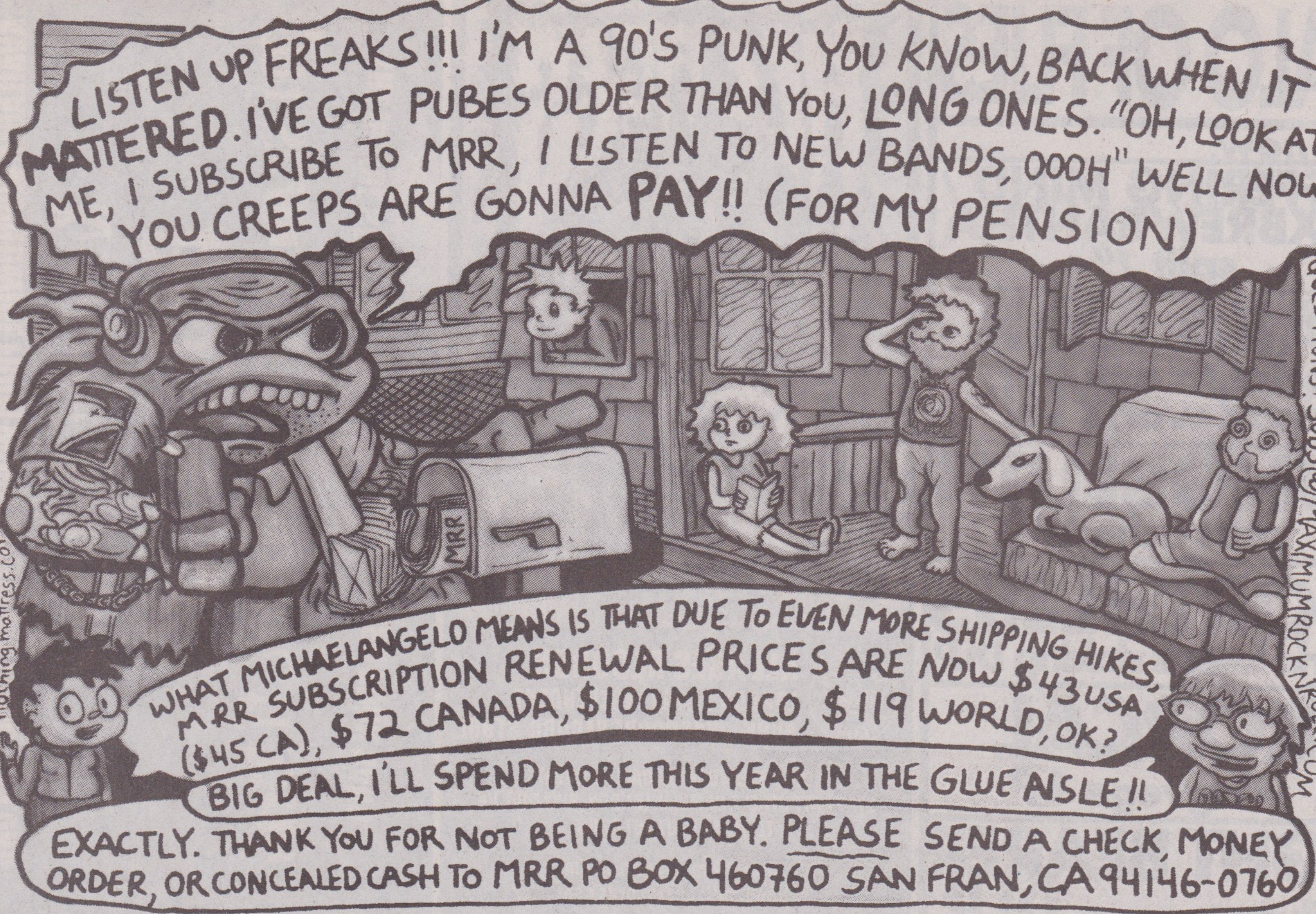
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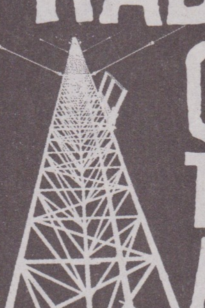

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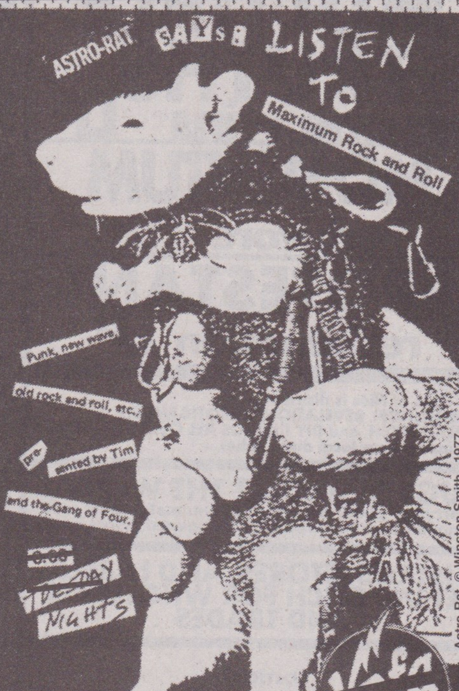
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POLISKITZO POLISKITZO POLISKITZO

All right, so this is a Poliskitzo interview for* Maximum Rocknroll*. We're gonna have Erica ask the questions on behalf of Todo Destruido Records. Poliskitzo is a four-piece band from LA playing catchy, dirty, heavy punk'n'roll. They've been around for a while, though not been too far out yet, but hopefully that's about to change, with new releases and tours planned.

Photos by Beanzattaks and Old HC Dude.
Interview by Erica.

MRR: Give your name and what you do in the band.

Eddie: My name is Eddie and I play drums.

Gabriel: My name is Gabriel, I play the guitar and sing.

Elliott: My name is Elliott, bass.

Eddie: Bass and what was it? Marimba? Ha ha ha.

MRR: Tell us a little about Poliskitzo. When and how did the band start?

Eddie: Well, we pretty much started about four years ago. We previously used to play in a band called Llabasta, and Gabriel, Eddie and I decided to form Poliskitzo; but one of the other members left, so it's probably been like five years. We've been together for a long time, I guess.

MRR: How did you all come up with the name Poliskitzo?

Eddie: I used to have a song called "Poliskitsophrenia," so that's what we got the word from. We also one time made a song like that for one of the Llabasta tunes, so it just kinda stuck. Obviously Poliskitzo means many schitzo personalities, but everyone's a poliskitzo.

MRR: What bands have influenced you guys?

Gabriel: Growing up, I used to listen to a lot of stuff like Misfits, Minor Threat, Dead Kennedys, you know, all the bands that you usually hear about when you're first getting into punk. Then as I got older I started listening to more music, expanding my musical capabilities, like more classic shit like Led Zeppelin and Black Sabbath; even older shit, metal, like Dio, Iron Maiden. All that stuff had a big influence on me just because it helped me push myself to the fullest of my capabilities. If you're more open-minded, you're more creative that way.

Eddie: I think also we got influenced by a lot of '80s Spanish bands, name dropping, like Eskorbuto, Último Resorte, Parálisis Permanente, La Banda Trapera del Río, you know, those kinds of bands. La Polla. I don't really like them but Eddie does, and I think Gabriel does too, ha ha, but you know, a lot of Spanish bands, English bands, you know—your general punk bands.

Elliott: Yeah, like what Gabriel said—early blues, early rock'n'roll was mainly the root or musical structure.

Eddie: No more name-dropping, ha ha. Save that for later.

MRR: So you guys are from Hawthorne, how far is that from LA?

Eddie: If you have a car, it's not that far, ha ha ha. Walking distance is like 20 hours. Nah, it's like by the airport. LAX area, Inglewood. Hawthorne is just a town in South Bay. It's probably like 20 minutes away from everything else. Anywhere in LA is 20 minutes if you have a car. In LA, you gotta have a car, that's it. Nothing's far, no excuses.

MRR: Are there any other punk bands in Hawthorne?

Eddie: There used to be a lot, like five years ago.

Gabriel: There're still a lot of kids, there're gigs around here and everything, but personally I don't really know the scene around here. But I do know that it's mostly a younger crowd.

Eddie: As for the bands nowadays, Hawthorne is mostly an art scene, like music, rock music—there is a big art scene here. A lot of people skateboard, we have a lot of local friends, local artists, tattoo artists, stuff like that—you know, those people just being creative in general. Not necessarily punk, it's just a pretty artistic town I like to say.

MRR: Have you ever played in Hawthorne?

Elliott: Yes, actually we had some shows earlier this year at a bar here called the Den. They were really fun shows. We played three consecutive weekends with different bands, but besides that place, I don't know. Do you guys remember?

Eddie: Most of the time we play in Hawthorne it's usually at bars. Like I said, there's not really that much going on as far as punk out here, that's why a lot of kids out here go to LA, actually. They take the bus and train and stuff like that. But we should start something, just try to get together. It's about having people that are really down for it. I think people should be more down for it regardless of what city you're from.

Gabriel: If there was more of an all-ages type of spot out here, I'm sure that the scene would grow a lot more, because there're a lot of young people in the scene in this city.

MRR: How is the scene in LA these days? Any good venues, record stores we should know about?

Eddie: LA is the way it's always been. It's a variety of scenes but it's always been like that. You know, it's just a big area. We're part of the more E7 LA, South Central-based areas—that's pretty much the area we go around a lot. There is a new venue right now that's pretty pippin, it's hot and cracking—the E7 warehouse in downtown LA. You know if you're a punk rocker you gotta be there; it's the spot right now, it's crackin'. They got a record store; they got everything there. Everyone running it there is cool, they're the homies. They're throwing all the shows the touring bands go through. They're making it happen, they're doing stuff—that's what's good, we need to grow just to be alive and punk in general. So, you know, E7 punks! Look for them on Facebook, Twitter, Instagram, Tumblr. I don't think they have any of that shit, but look for it! MySpace, MocoSpace, ha ha. E7 punks! Yezzir!

MRR: Any good band we should look out for?

Eddie: Now hold on! This is a name-dropper right here, you're gonna have to write it down. OK, let's just start from the top—there's Bed Bugs from Mentone, there's Stoic Violence, I'm pretty sure everybody's heard of them, Damages—Santa Ana band. Tozcos, they're the band right now that's really hot, they're cracking. Another hot band is Grima, whose singer is actually interviewing us right now. Mal Paso, there's Blazing Eye, Ugly Heads… Shit, I don't know; there're a lot of bands. Sadicos—Poliskitzo is a big Sadicos fan, wanna put that out there. We're number one Sadicos fans. There're a lot more. Psycotic Scum… You guys interviewed Destruye, Generation Suicida, other bands too. La Ecolalia… People are always starting new bands. It's cool, keep-

IF YOU'RE MORE OPEN-MINDED, YOU'RE MORE CREATIVE THAT WAY.

ing the LA scene pretty fresh; I like that a lot. We're just the older guys.

MRR: Are you still having a lot of backyard gigs?

Eddie: Not really, like I said the punk scene in LA is pretty big, I'm pretty sure there're other bands doing a lot of stuff. I think it mainly moved to E7. People have house shows, mostly inside their houses. As far as the backyard, I know that Tony and Kiwi from Generation Suicida have shows at their house and have touring bands play. There is the 6th Street house in Long Beach, they don't really do backyard shows but it's more inside the house. The backyard scene is hard to do because it's always getting raided. People complain, neighbors—stuff like that. People think you're worshiping the devil. I've seen it, man, people coming out in mobs.

Elliott: Yeah, the backyard scene pretty much died out after a while. It's just now inside the houses or the warehouse at 7th Street—there're pretty much no backyard shows. There might be a scene in East LA or more of a hardcore scene in Boyle Heights, but yeah, around here? Not really.

MRR: What is the weirdest, craziest place you've played in the LA area?

Eddie: We played a lot of places in LA, I don't know if it was ever weird or crazy. The coolest spot I guess would be the Tire Shop in South Central. The homies have a tire shop. They turned it into a small venue. There've only been a few shows there, because there are a lot of people coming through and kind of burning the spot. There was a Halloween show there. At the Tire Shop, they basically made a stage, you can bounce off tires and pit and shit like that. I think that's cool as hell, and it's in the heart of South Central. I don't know if we played any spots that are weird—it's all punk, it's always gonna be weird, ha ha. It's always gonna be a crazy spot. It's LA, there're no real spots to play.

Elliott: Wherever they can make it crack, that's where it's gonna happen.

Eddie: That's it, if you got a spot to play, we'll play. That's it, that's how LA works—there's no crazy weird spot, everything's normal, you play a fuckin' house or the LA River with a generator, ha ha. The park—it's not crazy here, it's normal. The projects; anywhere they don't kick us out.

MRR: You are one of the oldest bands in the scene that has stuck around, you guys look like you really get along. Do a lot of the bands break up to fast? I feel like there are a lot of great bands, but they only release a demo or a 7" and they call it a day too early. What do you guys think about that, and why do you think that it happens so much?

Elliott: I think there are too many variables to say it's been caused by just one reason. Like you say, we've known each other for a long time, since high school, and we've not only played music together but we grew up together—skateboarded and all that stuff, graffiti. We've been through a lot of good times, so we have a really good friendship and that plays a really big role, as opposed to some random people who play their instruments very well and they just start a band just because they know they can. I don't think it is the same type of creativity compared to when it's a group of friends that grew up together. I think that plays a big part in why bands break up. That's just my point of view. Who knows, I could be wrong? Maybe there're other reasons, like maybe the people can't play in the band, or maybe they don't get along with another member, or maybe they just have to handle business where they can't be in a band and don't have time, or they have a kid or anything like that. There're too many variables.

Eddie: I think basically being in a band is almost like having a girlfriend or a wife, ha ha, being married, you know? We get along; we've known each over forever. We argue like we're married couples and shit. I think that's what it is—we've just known each other for a while. We grew up with each other. I think a lot of other bands that form in LA kind of met later on in life. As far as people, you know, there's always gonna be conflict; it's normal. It's inevitable, humans are humans, they're gonna have arguments. They start a band and break up—that's cool. A lot of bands, because they break up, start new bands and then make more music. So it's better for everybody, it doesn't really matter.

MRR: What have you guys released so far?

Elliott: The first tape was a four-song demo kind of thing. The second tape we released we actually recorded ourselves at the Poliskistzo pad. The third one was the Todo Destruido 7". And the fourth release was right after the record that Abraham put out, it was a tape called *Poliskitzofrenia* on Ghetto Youth Productions. We just featured ten of our songs from the same recording session that we used to release a 7". We just released those other songs on the tape so that we could just use all the recordings from that recording session. And then just recently we released the *Smoke Me* album that pretty much has everything on one tape. We released that right before we went on our last tour.

MRR: Where do you guys record?

Eddie: OK, well, we recorded at… Let's see, the first recording we had was with some dude from some sorry ass band—nah, just kidding; I don't wanna talk shit. We recorded with one of our homies, he did the first Arnold tape. The second tape we did here at our pad; just kinda did it on a Sunday morning and recorded really loud music on our own. And then the record was also put out with the same guy who did our Arnold tape. Our friends Felipe and them over at All Welcome Records, they're gonna put out something for us in the future. So we recorded with them. So basically we record with the homies and at our house.

MRR: Do you guys play in other bands?

Eddie: I play for my friends' band called Realseges; I play drums for them. I think that's pretty much it. Right now we're doing cover bands for Halloween shows, I think it's pretty cool that LA does that. A lot of people that aren't even in bands just randomly get together and cover old school bands or any band they want; then there're the three day shows, pretty much like the Halloween fest featuring all different kinds of cover bands like Discharge, Eskorbuto, etc. All the old cats and people just get together and jam out and I think that's pretty cool because I don't think I've heard or seen anything like that before; where people just get together for Halloween and make it a big deal like a festival. I know that Elliott's doing Último Resorte; he's playing bass with Sadicos. We're not really in other bands. I'm more focused with Poliskitzo. I play with Realseges, but my mind is mostly gonna be with this band, of course. Other than that we don't really do anything else.

MRR: How many tours have you all been on? And have they all been on the West Coast?

Elliott: Yeah, they have all been on the West

Coast, but we've done too many tours recently. We did one earlier this year with Los Otras; they came from Barcelona and they're really cool friends. Then we did a mini-tour with two other bands from LA, Grima and Rayos X, and that was fun. Besides that, the year before we went up to the Bay twice. It's mainly just West Coast tours. We've played in Sacramento, we've played in Sana Ana, Santa Rosa and other places around here.

Eddie: We usually just do—well, it's not even the West Coast, just the Bay Area, really. Ideally we would like, at least that's the plan, to do something more than just what we always do. Try to keep playing outside of LA more. That's our goal.

MRR: How were the tours?

Eddie: The recent one we did was the dopest one, I think, because we went with Los Otras. They came to LA, and then after that we pretty much played the rest of their tour with them. I think it was really cool because we got to meet a lot of people. We played for the first time ever in Santa Rosa with the pizza punks. They're doing a lot of cool shit over in Santa Rosa. I think bands that tour should definitely stop by there. Pizza punks with take care of you. They are really cool and it's a really cool area as far as the city goes; looks nice and everything's cool. You get to go out of your average town. They're trying to do shit there too, so I like that. San Jose we played, too. The homegirl hooked it up with a show there. I think that San Jose is a cool town as well. Basically that's just how it was the last tours. They're just little mini-tours. Even though it was short, I still think it was a good experience. We stopped in Bakersfield and met some folks there. We just wanna keep doing it.

MRR: Do you plan on hitting the East Coast, Midwest or anything else in the future?

Eddie: Yes, most definitely. All Welcome Records is gonna help put out a 10" for us next year. The plan is to do everything by March of next year. We're gonna have a record release, we'll do some touring. We're gonna try and hit the Midwest as far as Texas and Denver, Colorado, Kansas City. Any of those areas that're along the Midwest, we're trying to hit. The East Coast is in the plans, too. We just have to do a lot of planning because we work, we have real lives as well, other responsibilities, other priorities. So as long as we plan everything right now, I think it will work out. That's what I like about this band, we'll normally do anything just to speed things up. "OK, we're gonna start up a band and tour" and that's it. We're a band, we're friends, we're just doing our thing. We love our music, we love playing and jamming out. The reality is we have to work and pay bills and stuff like that, but you know, everything we plan should be working out. Maybe Gabriel has something to add to that.

MRR: What other plans do you have as a band?

Elliott: Pretty much just keep playing music together, writing new stuff, you know, hopefully keep releasing great music out there and just having fun. What do you guys think?

Gabriel: I just wanna be able to expand and play as many cities as I can and release as much music as I can. Even after this new release coming out next year, I'm already working on new music. I just wanna keep jamming, that's all. Hopefully we can keep doing that, I think that that's the thing—if you keep playing together as a band for a long time, you're all gonna change together, you're not gonna start another and start all over. You already built something and you just keep branching off of that. And I guess that those are my future plans, you could say. I just want keep jamming and with this band just keep growing into so much more than it is now.

Eddie: I think our plans are to tour the world and sell out and make millions of dollars and get really rich and have all kinds of babes. Sorry Erica, ha ha. Nah, you know, basically what these fools say, just keep doing what we're doing. We've been doing it for the last five years, just jamming out, playing shows, playing anywhere, where anyone wants us to play, doesn't matter with whom. If your show has one person there, as long as that one person has never seen us before, that's all I give a fuck about. If we reach that one new person, then that's it. You know, record and make new tunes for everyone. If you don't like it, whatever, if you do like it, that's cool too. Hopefully we get to tour more often. I think that's more of our goal, just to keep going further and further and just doing it, you know. We have a lot of friends who can help us out. Hopefully by doing this interview, people who read it can help us out, too; as far as booking tours, just getting in contact with us, and just getting comfortable with their town and their scene, that's pretty much it.

MRR: Any last words?

Gabriel: I don't wanna die.

Eddie: What are your last words, Elliott?

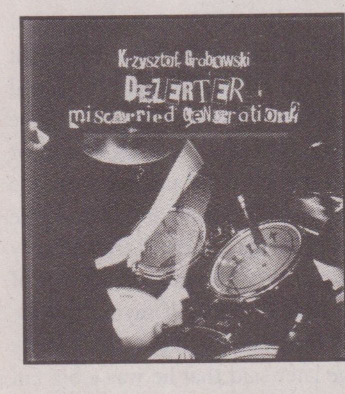
Elliott: Help Barcelona beat Real Madrid next weekend. No, I'm just playing. Greatly appreciate *MRR* and Todo Destruido for looking up into our band and doing this interview. I had fun doing it.

Eddie: Thank you to everybody who's been helping us the last five years, and all the homies. Everyone knows who they are. Basically that's it. Thank you to everybody.

Gabriel: I just want to thank everybody as well and everybody who appreciates our music and enjoys good music. I wanna thank everyone who has made it possible for me to continue making music, as well as my family for helping me out.

Eddie: This was a Poliskitzo interview, signing out, peace out. Peace, love and lots and lots of weed. Good night world.

BOOKS



Dezerter: Miscarried Generation?
Krzyzstof Grabowski
300 pages • $?
Kayax Production and Publishings
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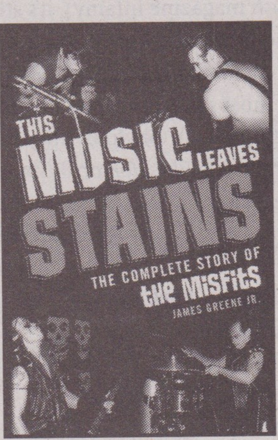
This is the humble and inspirational story of the quintessential Polish punk band, Dezerter, as told by the drummer/lyricist of the band, Krzysztof. Originally issued in Polish, this edition is translated into English for lucky folks like me who obsess over punk that came from behind the Iron Curtain. They began back in 1981, with only the small amount of influence from the West leaking in, and a lot of criticism and discontent for the state of things socially and politically under Soviet rule. It's always an enlightening pastime to hear stories of other's discoveries and manifestations of punk, especially under conditions so different to your own.

This one kicks off with a young Krzysztof living under a communist government and scoring a Vibrators LP at a street market, and being exposed to a Dead Kennedys tape by a friend. These new obsessions, naturally, compelled him to try to start a punk band. After managing to scrape together the right people, they wired together home-made amps out of radios and came up with the provocative band name SS-20, a secret type of missile held by the Eastern block at the time. They kept at it and managed to get a chance to play the famous Jarocin festival in 1982. Being anti-authoritarian and boundary pushing, they were soon banned from playing most places and chose to change their name to Dezerter. They continued to be one of the most prolific and traveled Polish groups. Over the next few years they were invited to Ukraine, Finland, toured around Western Europe, and were even invited to Japan to tour with Japanese legends the Stalin, whom they brought to Poland to play a festival.

I love the points in the story that really put the practice of DIY into a whole new perspective. One instance that really struck me was when they decided to release their own tape. Blank tapes weren't accessible in the East, so the band members had to figure out where to order all of the parts needed to make tapes, order them, and assemble them by hand! Future vinyl releases through the late '80s proved to be a hassle under the socialist system. All records were released by the Polish government label and all material had to be submitted to a censorship committee, which resulted in their first EP's cover being rejected, and their first LP having expletives and slogans against the system beeped out. During this same time period they had a visit from D.O.A., which led to a compilation of early Dezerter material being released in the US by this very magazine that you hold in your hands.

This book contains more than the simple history of a punk band. Though there are plenty of amazing photos, flyers, drawings, and other images for the unabashed punk band nerd to drool over here, it should also appeal to anyone wanting, through the lens of a radical thinker, to view a world characterized by the unstable political climate of a country morphing from a socialist system to a democratic system. As Krzysztof puts it, "Punk was naturally leftist, but in the PRL [Polish People's Republic] such leftism was considered revolutionary…there was no longing for socialism, since its clinical version was experienced by us every step…One common point was that the system was the main enemy. In the West it was capitalism, here it was socialism." There are snippets of band interviews, photos and articles placed appropriately along the way to help deepen the understanding of Grabowski's story and coincide perfectly with his retelling. To really bring it all together, the last 80 pages contain every Dezerter lyric from 1981 to 2010, translated into English, followed by scans of Krzysztof's short-lived fanzine. A quick skim through the years of lyrics instantly verifies a band that remained consciously true to their ideals and ethics for nearly 30 years.

—Matt Badenhop



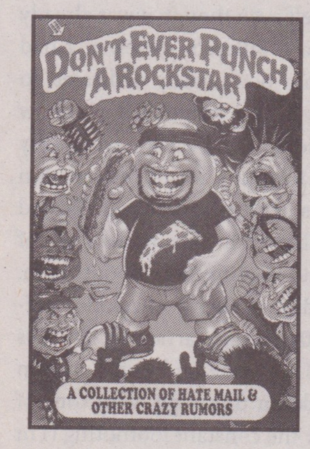
This Music Leaves Stains: The Complete Story of the Misfits
James Greene Jr.
181 pages • $14.95
Taylor Trade Publishing
www.rowan.com

I was so excited about this book existing that I actually grabbed it off the reviews shelf even though it was already assigned to a different reviewer. I had never seen a book solely dedicated to the Misfits before. Maybe I don't know where to look, but I have never really been able to find a lot of information on these guys. Outside of short mentions in zines or books dedicated to other bands, the Misfits somehow still, even in this modern age of info glut, have managed to keep a slight air of mystery about them. This book follows the history of the band from Glenn Anzalone's pre-punk days, through the halcyon early '80s, the embarrassing late '90s and '00s, all the way to Danzig's Kitty Litter-gate and Fun Fun Fun Fest "riot" in 2011. The book is pretty damn thorough, with tons of notations. At first I was slightly put off by the constant footnoting (I'm the kind of person to stop reading and flip to the back of the book to check up on shit) but then I realized why there was such an academic approach to a book about a band that dresses like late-night horror movie hosts: there are almost no original interviews with members of the Misfits. There are more interviews with members of Minor Threat and Samhain than there are "core" members of the Misfits. In fact the only members of the band interviewed are Franché Coma and Mr. Jim from the *Static Age* sessions and *The Daily Show* punchline, Michael Graves. Apparently, noone active in the band wanted anything to do with it. But at least *Kids in the Hall* album, Bruce McCullough, got his two cents in with the great quote "The Who never scared me, the Misfits scared me."

Even though it's kind of weird to read a book that touts itself as "the complete story" without any input from the main members of the band, Greene does an amount of extensive research that is nothing less than incredibly impressive. Every lineup change, failed release, aborted reunion, and legal battle is accounted for and entertainingly described without any kind of bias. Greene comes off as a person who is a genuine, lifelong, fan of the Misfits; one whose curiosity about how they became more of a brand than a band became too much to bear. While a lot of the book is boring, it's not the author's fault that noone really cares about the intra-band politics of the reformed Misfits. Just the fact that information like this is detailed, along with Samhain/Danzig drama, makes this essential reading for anyone wanting to piece together a complete map of the Misfits/Glenn Danzig legacy. I'm a huge punk history nerd; so while learning that the Samhain/Danzig skull was copped from a long-forgotten Marvel comic by the name of *Crystar Crystal Warrior* is probably the dictionary definition of trivial, I'm stoked that there's a book so well researched it includes that kind of ultra-specific information. There is also an insanely thorough discography, complete with listings of aborted releases, and a wonderful filmography (with summaries) of the movies the band sang about/borrowed imagery from.

My only real complaint is the title. While I think it's rad that the author chose to use a quote from a record review by the punk-writer genius Claude Bessy/Kickboy Face (of *Slash* magazine infamy), it's still a pretty clumsy title. If I was at a store and this book wasn't facing out with the pictures of the band on it to lure me, I'd have no idea that this was a really good book about one of the most important punk bands ever. I get it, you probably didn't want to have an obvious title, but seriously, couldn't you have gone with something like *Horror Business: The Complete Story of the Misfits* instead?

—Ray Martinez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Does anyone remember that video of that guy punching Glenn Danzig backstage at a show? Does anyone wonder what happened to that guy that punched Danzig? My guess is most people have seen the video but have not given a second thought to the incident or the quality of life of the puncher since. When I found out there was a book by Danny Marianino, of the North Side Kings, I let out a slight "haw haw, yeah, I do wonder." Also, I contemplated seriously how there could possibly be an entire book about this. Then I found out that he had received death threats and terrible hate mail commenting on his body, his perceived sexual orientation and the quality of the music his band plays, mostly based on the first two categories, all day, every day, since the incident. I felt really sad for him and immediately became interested in his story.

First, I will put this out there—I am not someone who thinks it is *always* wrong to punch someone. I concede it is usually wrong and unnecessary, but sometimes people need to be punched. So when I started reading this book I thought maybe I would continue my feelings of sympathy towards Danny Marianino. He punched someone who was being a total, unrelenting, entitled, aggressive dick who pushed him, and then it was over and the aftermath was totally devastating. On a person-to-person level I feel for him. I have never listened to the North Side Kings and don't really know what they are all about, but I have listened to the Misfits and Danzig a lot (not because I thought that, like, Glenn Danzig might be my friend or anything). If I learned nothing else from reading this book, I now know that Danny and the North Side Kings did try and reach out to Glenn to apologize and/or try and work things out. As it turns out, Glenn did not want to hear from any of them or acknowledge the situation besides to say that if he wanted to Danny or any of the North Side Kings dead then they already would be. Whatever. It is unclear as to whether Marianino liked any of Danzig's music or the Misfits. He contradicts himself saying that he owned the first couple Misfits records and liked them but didn't really care for the music. Then about a page later said that he was a big fan before their quarrel. Also, I would probably not focus on the fact that I really liked the Misfits or Danzig if I had punched him either.

It seems that this book is supposed to be Danny reaching out to the world, seeking validation because he got dealt a shitty hand, and I get that. It's like when people go through a bad breakup and they want to tell the world what happened and that they didn't do anything wrong, because hearing someone else feel bad for you will validate how bad you feel about the situation. I envision Ben Weasel coming out with a book like this some day titled *Don't Ever Punch a Girl Who Throws Water on You*.

According to logic, this book *should* be about why bullying is wrong, and could really illustrate in particular how online bullying can go overboard. A significant amount of the content is excerpts from hate mail sent to Danny, then Danny responding with equally un-witty, frequently offensive commentary. I personally did not want to harp on the numerous typos in this book, including ones that occur even before the introduction, but I will rejoice in pointing them out, only because Danny tries to defend himself against his critics based on their ability to spell. In one instance someone threatened Danny's life on a message board, and instead of noting that he has a right to be alive because he is human and you shouldn't kill people for punching Danzig, he responded by saying that the person had poor English language and grammar skills, and that he "needed(s) to show this to his yard guy to have him translate it". Wrong. That is terrible. Don't say that, ever. Why would you ever say that? Some of the things people said to him were pretty extreme but come on, that is really ignorant. In the beginning of the book, before the introduction, he includes some information about resources for people to get help if they are being bullied, but he just bullies back. In the heat of the moment people say things that are rude, but a lot of these threats were posted on message boards. Danny read them and responded to them in a book—so that gives him, like, at least a year to think about what he is saying in response and realize it's fucked up and to not say it. This book would have been a lot better if he didn't react to people threatening him or trying to hurt him by doing the same thing back to them, because now I don't feel as bad for him.

I can tell that noone edited this book, hence the previous mention of typos. A lot of the book that is not about Danzig covers Marianino's upbringing, cultural identity, and career. He is from New Jersey, is really into hardcore music and honor among brotherhood, blah blah blah, and the Arizona hardcore scene. When talking about his band he frequently wonders if the masses understand the hardship of musicians. He tells some pretty funny tour stories, but in the end, his feelings about touring with his band (before they would ever make it) can be summed up by his wishing he had read *Get in the Van* before going on tour for the first time. I cannot imagine any situation in my life, or the lives of anyone I know, where I would wish I had Henry Rollin's perspective on something I was about to do so I would know what it was *really* going to be like. But he does have some funny tour stories, like sleeping on someone's floor and overhearing someone from Napalm Death eating a giant turkey leg in the other room. However, these stories are spread too thin throughout the book.

There is definitely a large disconnect between Danny's goals and perhaps most of the other people who are reading this magazine. It seems like his band was truly hoping for fame in the worst possible way. Marianino even says "It's my personal opinion that many musicians, Glenn included, have simply forgotten their roots. I am a firm believer that you are not a sellout if your music style changes a bit for the financial gain of your career. It's called the music business and not the music hobby for just that reason". I have never been in a band but I really, really disagree with the idea that you should change your music to make more money.

In the end, I'm glad that I read this book. It was entertaining and it's good to read things that you won't necessarily like all the time, so you can try and come up with substantiated criticism beyond "eww" or "it sucked". I would recommend this book to any Misfits/Danzig fans, fans of the North Side Kings, or anyone who has ever bullied anyone, who needs to learn that it is mean and you should think about things before you say them.

—Caitlin Kelly

SARAH LISS
ARMY OF LOVERS
A COMMUNITY HISTORY OF WILL MUNRO,
THE ARTIST, ACTIVIST, IMPRESARIO AND CIVIC HERO WHO BROUGHT TOGETHER TORONTO'S CLUB KIDS, ART FAGS, HARDCORE BOYS, DRAG QUEENS, ROCK 'N' ROLL QUEERS, NEEDLEWORK OBSESSIVES, LIMP-WRISTED NELLIES, STONE BUTCHES, NEW WAVE FREAKS, UNABASHED PERVERTS, PROUD PRUDES AND BEAUTIFUL DREAMERS

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It's January of the year 2000 and in mere weeks we've forgotten about the apocalypse and are onto the next party. I'm sitting in the window of a tattoo shop in the far-east end of Toronto. I'm semi-stalking my on-again/off-again lover/crush/best frenemy from high school, also visiting my dear sullen-yet-gracious friend K, who works the desk at the shop. She's mad at me, more than any time I can remember or experience again. The shop owner has made these bowling/gas station attendant shirts (see: the '90s just ended) and offered me one, one day when I am covering the desk for K. I do this very infrequently, a few times a year only. The shirts are orange, ugly, huge; probably expensive to make—and, as mentioned, I am not a regular staff person there—so I decline. This is an ethical faux pas for K, who never asks me to cover for her again, though we remain friends forever.

K works with a guy named Dave, and Dave's little brother is throwing a party at a legendary rock bar on Spadina that night. It's a Friday, it's cold and we're tired, but we're used to late nights and agree to go. The El Mocambo has a motorcycle inside it. There are grimy pool tables. I've thrown up on the dance floor and kept dancing, and am sure I am one of many.

Things I might be wearing to this event include: leopard print mini skirt, Foxy Lady tank, KISS shirt with cut-off sleeves, PVC, sparkly white fun fur vest, purple cat ears. I had a rotation down. It wouldn't be until the party moved to Lee's Palace that I would start wearing my "chicken cooking chicken" apron, hot pants and platforms out as an outfit.

Over here in 2013 (these things will connect soon) Coach House Books has published a new title on its Exploded Views imprint. The book is Sarah Liss' *Army of Lovers: A Community History of Will Munro.* Liss is the culture editor at *The Grid*, our local arts weekly, and a long-time arts journalist specializing in music and being amazing. Over the dozen years we've known one another she has been a friend, editor, support and inspiration. Her writing is brilliant; it never becomes lazy or easy and she never cheats readers out of her acute observations or lyrical ability, though she easily could.

Will Munro is Dave-from-the-shop's little brother. He died a few years ago, at only 35, devastating a circle of friends and admirers. Will was a textile artist, print-maker and party promoter. He was a fag, pervert, and risk-taker. In his youth, he was a kid who found skateboards and hardcore punk in a suburb that was anything but gritty. I grew up in the same suburb (of Toronto), Mississauga, and lived in the same neighbourhood (Meadowvale). Weirdly, kind of, my extended family lives in the suburb of Montreal that Will and Dave's family lived in before moving to the outskirts of Toronto.

Will didn't set out to become the unicorn that he did. He wanted to create spaces—physical, creative and social—to bring together the various communities he was a part of, ones he loved that were on the fringes of the scenes they were connected to. The fringe composed of the DIY artists, the punks, the queers who resisted assimilation, the fun seekers, the anarchists, the straightedge boys prone to rented chicken suits and oversized diapers. Truthfully, Will was the only one of that last kind. Will wanted the underbelly of the city to come together in a queer, visible, vibrant, carnival of freaks, and they came out.

Towards the end of his far too short life, Will basically outsmarted a brain tumor to have a bit more time to make art and magic and spend time with the people he loved. Will had a close circle of friends, a circle beyond that, and beyond that, and so on. He was the most genuine, unassuming person. He moved through the city like a tiny sprite on a bicycle. And when he died, it was felt through the city, and no doubt beyond. People questioned if they had a right to feel as devastated as they did, to take on some of that shared grief, when so many people were closer to him. But one of Will's successes was his ability to remain open and make an impact outside of the network of queer/celebrity/artists that he had access to. He never became too cool to be involved with the LGBT youth crisis line in town and resented the recognition that he wound up assuming through his organizing of parties and people.

Army of Lovers is one component of remembering Will, and of telling the people who didn't know, or know of him, of this enigma of human being. It is part of a legacy that includes art shows, retrospectives and many, many memories. The book includes interviews with Will's immediate family, childhood friends, local artists of varying generations, closest friends from adulthood; artists he booked at his infamous Vazaleen party (mentioned above, which was Vaseline, before the makers of the petroleum product threatened with the law), and (non-obnoxiously) name-drops more beyond those. It remembers Will's various club nights, from short-lived basement venues where sweat mingled with mould, to amateur strip nights, to the birthday parties he used to throw *on the subway*. It includes his quirks, and (pretty minimal, to be honest) flaws, his fascinations. It walks readers from Will as an overachiever in suburban Scouts, through to buying into a bar so that there would always be a physical space for his community. It's also about his final years, about his endurance and struggle.

It's hard not to think of Will's passing as the end of an era, and to mourn him without mourning the first ten years of the 2000s, for those of us whose lives he didn't impact even earlier on. Reading *Army of Lovers* I'm brought back to collective houses and record shops I forgot existed, buying thrift clothes by weight (for cheap! Unheard of in downtown Toronto), lofts that never became capital-L Lofts, being earnestly surprised by the condos gentrifying the neighbourhoods we previously could afford to rent in, becoming (but not quite becoming) a market. I remembered the radio show I did in my youth that was passed down from generations of crusty queers (punk or in attitude), half-naked haircutting sessions in kitchens during parties, honest-and-true late '90s bread-and-roses activist festivals and performance art, the idealizing of New York, Berlin, LA—smoking in bars. My lungs hurt remembering those days.

Some of it is written in, and some associative of the time and players; my own time during the time written about. It's easy to romanticize the time now, but the book doesn't entirely—people are forthcoming that it wasn't all glamour. In some ways, what I think it might be missing, is that the people interviewed—though most did not experience this elsewhere at the time and hadn't prior—were the inside circle of cool for that scene and moment, and probably have a skewed perception of how inclusive it was. Which is not to say that the intentions weren't true and there, and that it wasn't better than so much else of what was happening at the time.

The night of the first Vazaleen I was underage. I don't remember whose ID I used, but I'm sure I borrowed someone's. I can remember most of the lovers I had through my 20s in that space at one time or another. The night Will died, I was out for dinner with a newer friend from out of town, someone I connected to on a heart, brain and loyalty level immediately upon meeting, a type of connection that is rare for me at this (or that) point in my adult life. I was pregnant and visiting from the college town I was living in at the time. The night of his death, the people least likely to cry in this city took over a park, set off fireworks in Will's honour and bawled.

We walked by the park, silently nodded at grieving friends, but didn't join. Some of us have families now, have reconnected with those of origin or created new ones. Some of the people interviewed in the book, who were just starting out, have now established successful artistic careers. Some of us have dropped out, broken down, drifted apart or moved on.

Some of the memories and timelines aren't what I remember. Not regarding Will himself, his life or trajectory, but about when neighbourhoods or scenes changed, came into being or ended. We've lost other friends and community members since then. Likely none that have made as wide an impact as Will, but we've experienced loss and grieving as an extended network of queerness and weirdness and other. As I read about Will's caregivers saying their goodbyes to him while he is in hospice care, it was impossible not to think of this other mourning, these other bittersweet farewells. We can't know how we would have aged with Will, with Will still around, with any of the other friends we lost. We don't know what he would have gone on to do, though we have high expectations when we dream or talk about it. One interviewee talks about the reality of the age of the scene at the time Will got sick, that some people probably did bail, but that there was also aging and dropping off that would have happened during that time regardless.

More than one person expresses the sentiment that those who didn't know or barely knew Will, still loved him. One describes him as a "civil glue person," which makes so much more sense than it has ring. It's impossible, for me, to know how Will would have felt about this book, or what a person entirely outside of this world would make of it. Will is well represented in his own words, which Liss has extracted from published and unpublished interviews she had done with him years ago. Will's family was on-board and has expressed nothing but love and appreciation for Liss' part in contributing to Will's memory.

At midnight of May 26, 2010, I turned 29 in the Melody Bar of the Gladstone Hotel. It is a bar I'd done street outreach at before; it was renovated into a boutique hotel. I was in my second trimester, pregnant with my daughter, showing but not terribly obviously, dressed in black. We were at the bar to mourn Will and I wasn't sure I had a place there. People from every facet of my intimate life, many people I knew the names of but had never spoken to, and a scattering of strangers filled the room and spilled out from it. It was celebratory and heavy and felt like stepping back in time. Will had brought us all together again. We all left the bar covered, as Dave says in the book, in "tears, sweat and glitter." And as John Caffery, Will's close friend, collaborator and caregiver says, it felt like our world was ending. At 3 am hundreds of black balloons were released into the night sky. Traffic stopped, and for a moment the world hushed.

—Tara-Michelle Ziniuk

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CAROLYN KEDDY

WITH THE RADIO ON

I love listening to the radio. I listen every day. I have been a radio DJ since 1986. I started in Boston when I was a college student and almost accidentally got involved when I moved to San Francisco in 1990. Of course, before that I listened to the radio constantly. For me it is the music that keeps me tuned in. But there was always a person playing that music—although only on non-commercial radio these days. I can't imagine where I'd be without that music or without radio. Bob Fass seems to have the same attitude.

Radio Unnameable is a documentary about the radio program of the same name broadcast on New York radio station WBAI. The man behind it, Bob Fass, has been doing the show for fifty years. Wealthy New Yorker Louis Schweitzer was known for making eccentric purchases, including buying his driver a hackney license so he could make money after driving Schweitzer around as well as buying his barber a barbershop, and bought WBAI because he wasn't happy with what was being broadcast. He wanted something to listen to. Schweitzer in turn gave the station to Berkeley's Pacifica Foundation, which developed it into a listener-supported, non-commercial station.

WBAI was looking for people to read stories and perform plays on air. An actor at the time, Fass answered the call and got involved with the station. He then offered to fill the vacant overnight shifts and started Radio Unnameable in 1963. On the show Fass played music, took calls from listeners and featured in-studio guests such as Bob Dylan, Phil Ochs, Jose Feliciano, Joni Mitchell, Carly Simon and many more. Arlo Gutherie played Alice's Restaurant" and Jerry Jeff Walker played "Mr. Bojangles" both for the first time on Radio Unnameable. As the '60s anti-war protests heated up, the show became a forum for discussing what the mainstream media wasn't.

The popularity of Radio Unnameable continued to grow, so for fun Fass organized a "Fly-In" at JFK airport. Listeners showed up at the airport and greeted incoming airline passengers. Everyone had a great time so the next event was a "Sweep-In" to clean up the streets of the Lower East Side—probably not as fun as partying at the airport, but it still had a good turnout. Radio Unnameable grew into the voice of the '60s counterculture broadcasting from the March on Washington, from the Yip-In at Grand Central Station and Abbie Hoffman's reports from the trial of the Chicago Seven.

When the Vietnam War ended in the '70s the popularity of WBAI decreased. The interviewees in **Radio Unnameable** proclaim that the counterculture movement had become fragmented into individual causes, such as the Feminist and Civil Rights Movements. New programs developed at WBAI to represent these perspectives. A new station manager and program director were brought in and they begin to change the programming without consulting the staff. This lead to the formation of a union and the station being shutdown after a standoff at the Empire State Building, where the station's transmitter was located. Fass was fired from the station in 1977.

This is the point where the male interviewees, including Fass, begin to sound reactionary. They seem to almost blame the loss of the '60s scene on the minority groups wanting to be heard. When feminist programming starts at WBAI the women take over programming on Mondays. Fass gives up his Monday show. It is also noted that Fass plays little music in the '70s. He focuses on political talk and gives a lot of airtime to a Kennedy assassination conspiracist Mae Brussell. I can't help wonder why Fass didn't embrace some of the new music in New York like punk, disco or hip-hop. It seems he would have at the height of his popularity. Instead he sticks with the '60s types. Perhaps this is reason for the decline.

Fass eventually made his way back to the station in 1983. He continued Radio Unnameable as the same type of free form program it always was, but **Radio Unnameable** seems to barely brush the '80s and beyond—which comprises three decades, more than half of Fass' career. As the film ends archivists are sorting through Fass' vast collection of show recordings. Currently Radio Unnameable can be heard on WBAI Fridays from midnight to 3am ET. (radiounnameablemovie.com) (wbai.org)

For those of you thinking, "Ugh, I never listen to the radio," I recommend soundtap.com. Soundtap.com lists a large selection of non-commercial radio stations from around the world and with one click you are tuning in. They have an app too. I am sure you'll find something you'd want to hear. Then maybe you'll start to like radio too.

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, c/o *Maximum Rocknroll,* PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. No guest list necessary.
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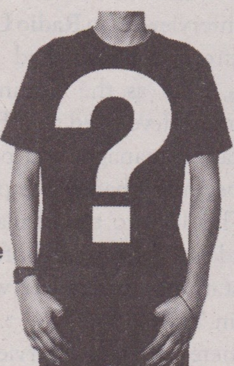

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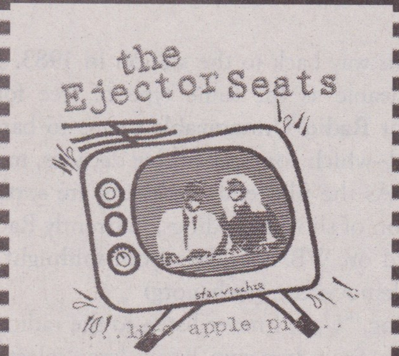

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THE #1s – "Sharon Shouldn't" EP

It's top-notch Dublin power-pop from a bunch of young whippersnappers. The title track is every bit as good as the best stuff from the likes of TRANZMITORS, STATUES, EXPLODING HEARTS, FM KNIVES, etc. Sometimes the Irish lilt brings to mind STIFF LITTLE FINGERS, but this is much poppier. Great stuff, can't wait to hear more singles. (AM)
(Alien Snatch / Sorry State)

440 – "Nailed Down" EP

Did you even wonder what that NERVESKADE 7" would sound like on 78 RPM, but can't afford a new turntable? Miami's 440 are here to help. Seriously, this might have the best/worst production in recent memory, an unapologetically filthy affair that will probably burn holes in your soul if you aren't careful. Under all that hiss, these anxiety-inducing miscreants manage to conjure up some savagely chaotic grind/power violence that's sure the sate the blast freaks and they just might win over a raw ponk or twelve in the process. Definitely a standout. (WB)
(Regurgitated Semen)

ABNORMI – "Viimeiselle Matkalle" 10"

Following two albums and an EP, this new seven-track 10" is the first release in seven years from Finland's ABNORMI (Abnormal), who have been around since 1999. It combines throttling blasts of repetitive thrashing—flailing close to UTTUUS or other classic Finnish mechanical, brute-machine thrash—with some heaviness, disjointed pounding and quirky turns before descending back into 1-2-1-2 hardcore blasts. Slathered in sharp, shouted Finnish in short, tight bursts over the thrash wail occasional shout-a-long choruses, which add emphasis. The current wave of Finnish hardcore bands are always interesting because as much as they honor past styles they're never afraid to color outside it, as per the final long ending track here which drops in and out of a hardcore tempo before slowly stepping out and slowing with a swirl of noise sheened in a NAKED RAYGUN-ish melodic guitar lead. Great 10"! (KS)
(Blame the Victim)

AMATEUR DRUNKS – LP

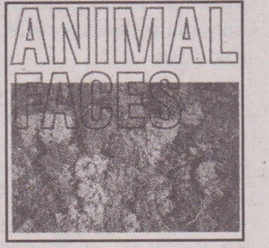
Straightforward pop-punk in a '90s Bay Area / Chicago kinda way. The second song on here is a J CHURCH cover, so there ya go. The liner notes state "pop punk: so predictable," and that's pretty right on—nothing terribly new or exciting going on here. There are some great moments where they compare feeling miserable to "eating a really shitty dahl" and sing about how fast food companies destroy indigenous histories (I'm a huge sucker for punk food politics), but overall nothing seems to really stand out. But if you're really into the kinda stuff that Snuffy Smiles puts out, or if it's still 1994 in your heart, you could do much worse than these Australian POC pop-punks. (FU)
(Consume)

ANGIE – "Turning" LP

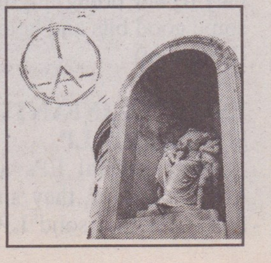
I loved the last thing I heard from ANGIE, the SOUTHERN COMFORT 45, but have never been that intrigued by CIRCLE PIT / STRAIGHT ARROWS at all so I didn't know what to expect from *Turning*. This is sick! It delivers a cool, paranoid otherwordly feeling, evoking that furtive soundtrack quality of early CHROME mashed up with some dark rock like JAMC, dissolute and drugged head music in the most all-encompassing manner. I seriously do not want to stop listening to this record.... Her vocals are crushingly despondent, with a xanaxed out intonation that is somehow totally devastating. Something about this makes me think of listening to DEAD C on headphones, like her rock'n'roll sensibilities are tempered by the most desolate remorseless musical landscape and vision. The first side is heavy and foreboding, and makes me wish I had one of those record players that keeps playing the same side over and over. I never want it to end. Perfect for listening to on headphones as the days get darker and the times get shittier. It definitely sounds shittier on computer speakers; this is a headphones on the floor of your bedroom record. Fuck! ANGIE has created an LP that is total and complete, deftly earning a spot on my year-end top ten at least. (LG)
(Easter Bilby / Rice is Nice / On the Wind)

ANIMAL FACES / SOLIDS – split EP

ANIMAL FACES start this off with a dark



ATTACKS
FRENZY
OK!



ambient guitar instrumental that includes some minimalist drums and bass. On their second tune, you could have totally fooled me if you said it was an unknown band from Champaign-Urbana, IL in the mid-'90s. It's reminiscent of something like SWEATER WEATHER, but a little more straightforward and pop oriented. The vocals are pretty heavily reverbed, but work well with the full guitar sound and the verse has a very catchy riff. On the other side, SOLIDS have a five and a half minute song that starts out with a driving riff that is in the vein of DRIVE LIKE JEHU. A couple minutes in the tone changes a bit with a poppy elongated bridge followed by a sung vocal part, but it's still pretty driving all the way up to the fade out. All in all, a solid release on both sides. (PA)
(L'Oeil du Tigre / A Mountain Far / I.corrupt)

ANION – "Without Solace" CD

Holy shit! This is an impressive release from Vancouver-based band ANION. Shaped heavily by producer Matt Bayles Pacific Northwest sound, the band easily exceeds all expectations on their debut full length. Although this could have simply been the follow up record to BOTCH's *We Are the Romans* a decade (and a half?!) ago, it is not without that reflection that ANION brings this record together. The dueling vocals peppered throughout the tracks put a little flavor into their otherwise refined brute force and the album teeters on being overly epic without getting stale. Keeping it heavy and semi-technical, ANION doesn't stray far from their blue print, which is highlighted by the established production value and heavy Tacoma influence. (RM)
(No List)

ANTAGONIZERS ATL – "Hold Your Ground" EP

OK-ish street punk with a bar rock vibe. The first song is a real dud – fast-ish punk with an absurdly generic chorus. Although, "Believe" starts off like a solid street punk anthem, but drags on at least a minute and a half too long. This one sits somewhere between 1990s-era D.O.A. and maybe even RANCID. The flipside starts off better with the excellent "City Boy" which has a ripping NAKED RAYGUN tempo and feel. Finally, the title track has a pretty catchy build up and some pretty cool guitar parts and vocals that mix '77 UK punk and Oi! Overall, they're not doing anything new but there's some good bits and here and there. (JD)
(Longshot)

ASPIRINA INFANTIL — "El Reino de la Estupidez" LP

After several EPs and splits from this Mallorca outfit, they smack us right in the face with this solid LP of killer rapid-fire punk. I can get impatient with LPs at times, but I managed to get through this slab without yanking it off the turntable. The playing is spot on and it has all the bite and attitude we love to hear from punk from Spain. *Nice job*! (MS)
(Beat Generation / Metadona)

ATTACK SS / FRENZY – split EP

First of all, I have to say that I fucking love this cover! In a world of endless drab black-and-white, generic looking split punk records, this Technicolor Mario/ Disney freakout is a welcome sight. Also welcome are new tracks from Okizaki City's ATTACK SS, all the more so because they are a step removed from the crustier sound they were working on the *No Nukes* EP and a shift back toward the punkier sound of the *No Boss* EP and comp CD tracks. Gloriously feedback-drenched driving hard punk, content to ease off the gas to let the passion of the vocal and the viciously pounded drums drive the songs. The side is capped off with a deliriously noised-up high-energy cover of "Hear Nothing, See Nothing, Say Nothing" that teeters just on the edge of total collapse. Fantastic! FRENZY is a hard band to pigeonhole. They're certainly noize-ish, but the dual bass setup and the clean vocals set them apart from the pack quite a bit. The songs are driven by the hectic bass lines, but may be defined by the gloriously over-the-top wah pedal solos. The stop-start "Blind Acceptance" sounds like '80s USHC heard through a head full of snot and codeine. An A+ split for sure. (AU)
(Distort Reality)

AUSMUTEANTS – "Amusements" LP

I'm gonna be real… I have never knowingly listened to the SPITS. So when I say that this sounds like the SPITS, know that that assessment is purely second hand. AUSMUTEANTS pump out an LP of repetitive snotty punk numbers, most of which features synthesizers taking the main stage, and sometimes without guitars. Novel, eh? Sometimes the lyrics are so dumb that it becomes obvious that these guys are smarter than all that. That fact, and also the palpable tension between writing catchy pop songs and writing pure punk snot, makes this an entertaining record. At its best moments, the songs remind me of "Cake Shop Girl" by the SWELL MAPS on *Jane From Occupied Europe*. At its worst moments, this record seems to hold up a potential to explore punk music from a different angle, but discards that in order to play it safe—and dumb. But it's all good— n between the highs and lows are some groovy dance numbers. I don't recommend many synth-punk records, mainly because I either find them too timid and boring or too honestly dumb, but this record walks a fine line and is worthy of one's time. (LP)
(Aarght)

AUTISTIC YOUTH – "Nonage" LP

I've been an AUTISTIC YOUTH fan since their *Landmine Beach* LP in 2006; their follow up, *Idle Minds*, equally loved. They have a certain adolescent charisma to them which translates well into punk furiosity. When I first put this on I was rather perplexed: they seem to have slowed down. Weaving compositions, creeping riffs and tension are all still there, just delivered in a more mid-tempo—I dare say poppier—fashion. Their work is thoughful as it is, so this shift towards something perhaps more mature, perhaps less angry, perhaps slightly more accessible isn't surpising really. Stand out tracks include "Couriers of Kings," "Moral Uniform" and "Always Running." "Sitting here alone, I'm so cold without a home. I'm not going back, I'm just always running." The come down from the thrilling high water-mark that are your early twenties often lead you into darker territories. Let's see how far down the rabbit hole these boys go. (LA)
(Dirtnap)

AUTONOMY – "Cult of Poverty" 8" Lathe Cut + DVD

Lathe cut review: AUTONOMY returns with two cuts of coldwave anarcho-esque mid-tempo punk similar to the OBSERVERS and a piece of political sound collage on the flip. File this under F for "Flanged guitars" or G for "Gloomy, totally," your choice. In addition to the aforementioned Portlanders, you could line this up alongside your ARCTIC FLOWERS or you NEW FLESHes and have pretty solid mopefest. The titular track suffers from the fact that the vocals don't sit in the mix, but rather on it. The effect is jarring. Side A track two is funny because when you speed it up to 45, it almost sounds right. The singer's voice on that song sounds like a woman's voice slowed from 45 to 33. Seriously, I had to ask a member of the band just to make sure that there wasn't some kind of mastering error. The B-Side piece consists of political speeches laid upon a creepy soundscape. Sources include two American presidents, a movie sample, and one long speech that sounds like it was taken from an anti-war rally. It's creepy, for sure, but feels like a formal exercise, and very much so preaching to the choir. As an end note, I'd like to say that this lathe cut was very difficult to play, with needle wanting to skate off until I adjusted the weight all the way in, and then was very quiet. Also, there are only 40 of them and, as I understand it, they will wear out very quickly because of the material that these types of records are made from, (*woah*, turns out that shit ain't true. Polycarbonate

plastic is apparently a stone cold motherfucker when it comes to resilience. Who knew? Certainly not this asshole right here). The combination of all of these factors makes me wonder whether AUTONOMY values collectorism over actual accessibility to / of music. I usually shy away from discussions of the records I review as objects (packaging, one-sheets, etc.) but here it felt was warranted. DVD review: I was expecting live footage or a video collage or really just something, but instead what we have is a loop of trees hypnotically swaying in the wind. In all, this is three seconds of video looped for about three minutes and thirty seconds. Occasionally it reverses. It is silent. At the end of the runtime, the video track begins again. I'm not one to put someone down for being arty, so I'm not going to. It is very hypnotic, in a pleasant and peaceful way. (LP)
(self-released)

AUTONOMY / DOOM TOWN – split LP

After a disturbing sequence of sound clips from a couple maniacal denizens of the White House, AUTONOMY creates strong dark moods with simple flanged guitar and bass lines. "False Consciousness" is particularly compelling—in my mind it's a sort of RITES OF SPRING and NEW ORDER mash-up, if you can imagine that! They have a way of repeating strong vocal lines to beat them into your head. The result is completely hypnotizing and awesome. DOOMTOWN can write a damn good song and has really strong vocalists. Somewhere in between dark melodic punk you might hear from Portland or Umeå with a dash of pop sensibility as purveyed by MARKED MEN. Both bands close out their side with a cover of the most obvious song that the other band could be named after. A very, very strong split. (MA)
(Trend is Dead!)

BIG MOUTH – "Sound" LP

This sounds straight out of the '90s, like it could have fit in perfectly on the *Give Me Back* compilation. Maybe a little Kill Rock Stars or a little Dischord (or is that just that it was recorded by the incomparable Don Zientara). It's mid-tempo hardcore, a little jerky but powerful with a mixture of single string guitar lines that can be a bit discordant at times and tinny guitar chords. The vocals have a that classic talking / yelling sound that is mostly associated with riot grrrl (the Kill Rock Stars part), but it's musically a bit more intricate and off kilter in a tuneful way (the '90s Dischord part). Not to be presumptuous, but I'd imagine this band would be great to see play live. (PA)
(Loon Balloon)

BIG SEXY NOISE – "Collision Course/Trust the Witch" CD

This is LYDIA LUNCH's most current band. Here's the thing, LYDIA LUNCH was a big deal to me in my teen years. 8 EYED SPY is still a big thing to me, TEENAGE JESUS AND THE JERKS is still a big thing to me. No denying this person has been influential to me. However, at this point she just seems like a parody of herself, LYDIA LUNCH just seems like she is trying so hard to be LYDIA LUNCH. And while she was in cool bands and when you're a teenager she just seems so fucking cool, as an adult I feel like she has, and has always had, this really weird trying super hard to be badass shtick (and I mean this in the absolute worse sense). I definitely indulged in that shtick in my younger years, but then I got over it. So here's this album, it's a double album, a studio album and a live album. First of all, embarrassing band name, second it's just really, really awful—like mind blowingly awful. Nothing redeeming. This is bar rock. It's weekend warriors getting their idea of wild. It's the band that's playing in the fake warehouse in a shitty movie and all the characters in it think it's so fucking dangerous. It's BLUES HAMMER. Seriously, don't even bother, don't listen to this, it's completely depressing. Trust me, just don't fucking do it. (MM)
(Cherry Red)

BLACK GUST – "Psychedelic Maelstrom" EP

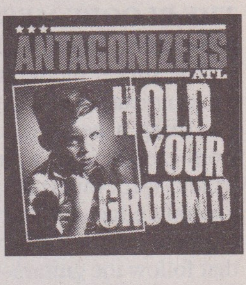
Well this was an unexpected surprise. Based on the cover art alone, I would have assumed this would be some blown-out weirdo punk with a feedback track, but oh no, this is nowhere near that. This sounds like WARSONG and NIGHT BIRDS jamming together after seeing the VICIOUS play a really hard set. I am not normally a name-dropping reviewer, but that's literally what came to mind when I was listening to this. There are killer leads that send chills down my spine, and they make each song spectacular. Find this, buy this. (KR)
(DHP AK47 / Doomtown / Guaranje s Litice / Naprani Zaedno / Nuclear Chaos / World's Appreciated Kitsch)

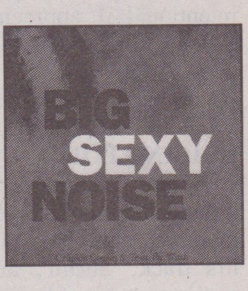
BLACKLISTERS – "Blklsters" LP

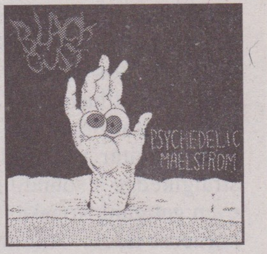
This album is a grimy slab of '90s noise rock, with perhaps a slightly heavy-handed lift from the JESUS LIZARD bag of tricks, right down to the marble-mouthed talk singing that DAVID YOW is known for. Other influences seep through, but not enough to dispel that predominant comparison. Still, the execution is well done. The overall feeling is one of sleazy nihilism. Tension builds through the tracks with eventual release through noise, bluster with tonsil-destroying yelps borne of frustration and disappointment. Good, but struggling to escape their influences. (AM)
(Learning Curve)

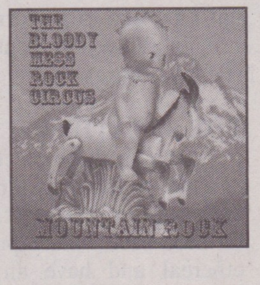
BLACK LOVE / THE DISCORD OF A FORGOTTEN SKETCH – split EP

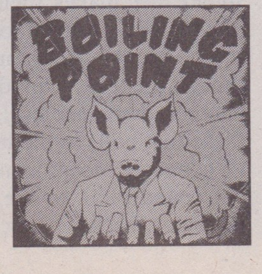
Two emo bands, one record. BLACK LOVE start this one off with a dark sounding mid-tempo tune that quickly changes course and falls into an up-tempo, fairly catchy, kind of poppy emo song with those desperate sounding yelled vocals. It flows pretty seamlessly into the next song, which musically sounds pretty '90s Midwest emo, but with that gruff screaming going on. The DISCORD OF A FORGOTTEN SKETCH is more in the vein of that early Level Plane records stuff. A more current reference might be something like BEAU NAVIRE or LOMA PRIETA, though far less put together (the playing isn't the best I've heard) and not as spastic. The songs are driving, but lack dynamics. Also, the poor recording doesn't help them much as the vocals sound way too far back in the mix and the guitar is way too up front. (PA)
(L'Oeil du Tigre)











THE BLOODY MESS ROCK CIRCUS – "Mountain Rock" CD

The sticker on the front of this CD was a clear indication of what I was about to listen to, listing a pedigree of guest appearances from members of a bunch of classic punk bands. Well, this is punk'n'roll with a rather glammy edge. These tracks are mid-tempo bar punk with mediocre guitar solos, vocals that follow the guitars—this is pretty boring. The lyrics are cheesy, though I believe it's intentional. I appreciate the few ALICE COOPER moments, but over all this isn't good. (MB)
(Deathangle Absolution)

BOILING POINT — "Surfin'" EP

A Slovakian hardcore band that's been around for a couple years, but haven't had many releases. They pull a nice trick on the first track, "Surfin'," and, yes, it's a straight instrumental surf tune. For those who aren't aware, Slovakia is landlocked. The rest of the tracks are straightforward hardcore that surprisingly have a USHC sound, including nods to '80s hardcore, without sounding retro. "Disillusioned," for example, starts with a Simpsons sample, then bass intro, into a guitar pick-slide, and then an '80s straightedge sounding breakdown. We even get gang vocals! "Wax" is short, faster hardcore track. "Annihilate" is probably my favorite track. At slightly less than a minute it packs a lot in. Think somewhere between MINOR THREAT ("Black and White Thinking") and SCHOLASTIC DETH ("Annihilate"). (MH)
(Analog Freaks)

BÖMBER – "Turn Off the Lights/No Turning Back"

Aging Oi! guys from Serbia. Beer guts and Fred Perrys. Fucking drags. More TURBONEGRO hard rock than Oi!. Dumb band name, dumb artwork, dumb songs. There's a "Smash Nazis" thing on the back, but I I'd like to perform atrocities on them I'm not allowed to mention. (RO)
(Permaculture)

THE BREATHING LIGHT – CD

This is a three-piece from right outside of Chicago that play a range of what may or may not fall into punk. Some of the tracks on here have a hard punk edge, others are ethereal and have an indie appeal. The punk tracks have a dissonant, yet melodic sound that makes them unpredictable and interesting, but make for great catchy songs. What is interesting on this, is that even though the songs can all be different to one another, there is a level of sophistication on these that nods to the most simple elements of genius. I mean, some of these songs do not sound punk to me, but the balance of layering, backing vocals, looping while maintaining a smoothness, is really mind blowing. You will listen through from track to track no matter what you think. I know for a fact that BL is a band that takes on a completely different persona live than recorded, and both experiences are equally impressive, though I can see fans of this CD being confused by the difference. What should be noted is that this recording was done by the band, independent of a studio. They mixed this DIY style and it stands up. The lyrics are all sort of sad and serious without being implicitly so. The music itself is sort of sad—it's sort of a gut wrenching listen, but it is exactly the soundtrack to life. This is a band that has an amazing future. This band was actually interviewed in *MRR* issue #355 and spoke a lot about being black punks. Sure, it's not the standard in which they wish to be judged *or tokenized or fucked with*, but they are very clear that it informs their music…and proudly so. "Dedicated to all the black kids who don't know their capabilities." (MB)
(self-released)

THE BROKEDOWNS / THE SLOW DEATH – split EP

Who loves split 7"s more than the BROKEDOWNS? With this record they are now officially tied with SHANG-A-LANG for "second most split 7"s by a band I can think of right now." Only 117 more and you'll take over AGATHOCLES for first place! BROKEDOWNS brand of gruff pop punk is normally pretty cool, but this batch of songs is a bit more on the mundane side compared to some of their early stuff. Their splits with the ARRIVALS and COPYRIGHTS are probably my personal favorite stuff, and I'd suggest starting there if you're new to this band. The SLOW DEATH is the new(ish) project of Jesse Thorson (better known as PRETTY BOY THORSON or "that guy that played in your basement like four times in 2008"). They also play the gruff pop punk thing, but their stuff is a bit more memorable and cutting. The lyrics are exactly what you'd expect from this genre: "Man vs. Himself," self-deprecation and a thinly veiled glamorization of drug / alcohol abuse. Don't get me wrong, I thought this stuff was cool, but it is the tunes that won me over. That is aside from the heinous breakdown near the end of the first song, but hey, how else are you gonna get those longhairs to headbang?! (FS)
(Red Scare)

BRUTAL VERBIMMELT – "Nachkriegsphase – Musik für Cold War Kids" LP

BRUTAL VERBIMMELT is a Berlin band that plays exclusively covers of old '80s German punk. Think CANAL TERROR, SCHLEIMKEIM, OHL (Oberste Heeresleitung), TOXOPLASMA, VORKRIEGSJUGEND, BRUTAL VERSCHIMMELT, CLICHE, INFERNO, CHAOS Z, BUTTOCKS, et al. It has your pick'n'mix selection of Deutschpunk's best features: chunky guitars, Oi! rowdyness, street punk fun, sing alongs, tuka-tuka drumming, pissed off, gruff vocals and cold-punk riffage (what's that you ask? Listen to SLIME's "Zu Kalt" and I think you'll get it). This is a pretty neat collection of tracks, with overtly political and gutter-punk lyrics alike, and enough tracks to have you through that six pack by the end of Side A. Comes with translated lyrics on finely coloured and printed stock. Pick it up if you'd like a good party record *and* a briefing on old Deutschpunk fueled by today's excitement. On that note, free Rote Flora and solidarity to all squats! (LA)
(Angry Voice)

BUNNYGRUNT / THE WINCHESTER – split EP

The BUNNYGRUNT song is super jangly and easy. Sounds like it could easily be a LOOKOUTS! lost demo, except for this has an incredibly oddly placed accordion solo, and I kinda loved it. I flip the record over and the WINCHESTER belt out one of those anthemic, growled, "whoa-oh-oh," songs that I cannot get into. Really lovely screen-printed cover with a jackalope and lightning!! (DZ)
(Pancake Productions / Throwing Things)

BURNERS – "Feast" EP

BURNERS give you four short songs that walk the line between spastic pop-punk and hardcore. Maybe more like pop-punk folks playing hardcore. Vocally, it's mostly a nasal yelling, but in an intelligible way. Musically, there are some straight raggers and some jerky emotional yet heavy stuff, but they're at their best when they go straight for the early PROPAGANDHI sound. Not that it really sounds much like it, but it kind of makes sense that the sleeve is printed on the back of a FOR SCIENCE record cover. (PA)
(No Breaks)

BURNING BRIGHT — "Domesday" LP

Americans like to poke fun at France for a variety of dumb reasons, but never let it be said that the French don't make great depressive music. This epic crust band delivers on the brutality, hooking the unsuspecting music reviewer early on with TRAGEDY / HIS HERO IS GONE riffs after the requisite weird, doomy intro. The band then starts blending in more melody and elements of post-hardcore come out—now I get what I thought was weird in the intro. They are doing a lot of straight up melodic D-beat, but also have large chunks of less

structured parts with post HC riffing and delay, then adding some beauty and beast vocals. I usually don't really dig when a crust band does this sort of thing because I just want to shut the door on dark hardcore forever, but I find myself actually liking how this band puts songs together enough to get over my prejudice. They just sound authentically depressed and the singer sells me on each song. The guy sounds totally pissed off at life and all the lyrics are about hopelessness and decay. Lots of fun, kids. (BL)
(Sieve Sand / Desordre Ordonne / North Cult / Walking Is Still Honest / 50 Year Storm)

BUTT / GOOGOLPLEXIA – split EP
I like the stupid stuff as much as the next guy… OK, I like the stupid stuff way more than the next guy probably does. But… sigh, I just can't do this. BUTT plays a heavy three note riff with goofy vocals that rhyme a lot called "Ass Disaster." GOOGOLPLEXIA are acoustic, sound like a joke gypsy band and have silly vocals telling an adventure story… their song is called "Butt Release." I just don't understand why. (WN)
(Pancake Productions)

CALLOUS – "Fucking Useless" EP
Have been excited to hear this new-ish group as I wasn't able to hunt down last year's 7". CALLOUS contains members of CHAINSAW TO THE FACE and BACKSLIDER so I was expecting fast. Nope! CALLOUS mixes up a few sounds that I wouldn't have expected—doom, grindcore and hardcore, but all with more of a melodic twist. I said melodic, which is not to take away from their heaviness. "Extraction" starts of with a lot of feedback, kicks into a super catchy, yet heavy, almost MY BLOODY VALENTINE sound. When the singing begins it becomes heavy hardcore, which eventually approaches grind. Maybe it's because of the hardcore vocal barks, but their take on doom sounds very fresh. On this track they also reach the slowness of CORRUPTED. "Saccharine" is an eighteen second noisy powerviolence romp. "Eastlack" is a pained doom sound in the EYEHATEGOD vein. Darn good stuff. (MH)
(Deep Six)

CALM THE FIRE / FULL OF HELL – split EP
Baltimore's FULL OF HELL blaze through four punishing grind / powerviolence tunes with guttural death-metal choruses. These choruses often have great call and responses with the lead vocals. They remind me of a grindy version of LEFT FOR DEAD. "Kopf" goes from speed to a death grind break to *insane* speed at the end. They never cease to keep up the intensity in the next two songs. Poland's CALM THE FIRE play bassy, thick riffin', off-kilter noise rock mixed with a driving, heavy punk style à la CROSSED STITCHED EYES. Whereas on "We'll Be Fine" they play a more straight-ahead, fast and heavy hardcore with a few nice flurries of blast-beats. A fantastic job by both bands. (JD)
(A389)

CANADIAN RIFLE — "Deep Ends" 12"
For a band that's literally been flying the banner "No Dreams, No Goals" for about eight years now, these guys sure have made a lot of music. *Deep Ends* keeps with the melodic, (don't call it pop-punk, motherfucker!), Midwest punk that they're known for. This is music that's less for the "shirts off, dudes on" crowd and more for the "loner glowering in the back of the bar, leave me the fuck alone" set. I haven't really kept up with them recently, so I don't know if this is a new thing, but the female vocals on some of the tracks are a *great* addition. It really brings to mind AMBITION MISSION. Strong songs, good lyrics and about as Chicago as you can get without holding a can of Old Style and eating a slice of Dante's Pizza. Also, the bassist put his phone number in the liner notes, which is one of the coolest / dumbest things I've seen in a long time. Good luck with that, Tim. (FU)
(Dirt Cult)

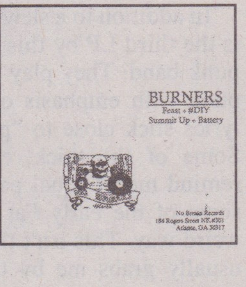
CANNON – "It's Cool, No Worries" EP
The clearest explanation that I can cut is that CANNON sounds like the type of garage rock band that would play a raging house party that's not otherwise a show. I'm not prepared to judge them based on how well they rock that rager that Danny threw when his parents were out of town, because Danny's a jerk and didn't invite me. The real problem is that live energy is a palpable thing and exists in practically measurable qualities. It also does not transfer over to record 99% of the time. This is one of those times. The songs are generic and derivative and highly repetitive, but not detrimentally so. They are just boring on record. They may be fun live. Again, I'm not prepared to comment on that. (LP)
(Bon Voyage, no info)

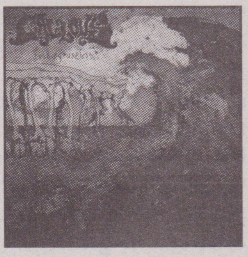
CAPITALIST KIDS / TIGHT BROS – split EP
CAPITALIST KIDS, while playing fairly fast pop which is kinda catchy and fun, couldn't immediately win me over. Maybe it was the BARRY GIBB cover that threw me off. TIGHT BROS (no, not TIGHT BROS FROM WAY BACK WHEN) was actually, uh, pretty tight. More fast pop which even got a little wild at times. While I wouldn't exactly label this as dude rock, I bet that if you're into The Fest bands, you'll slightly shit your pants when you play this super loud. Hell, I'd go see 'em. (DZ)
(Toxic Pop)

CARA NEIR – "Portals to a Better, Dead World" LP
Feedback laden and uptempo hardcore than mixes black metal, screamo, crust and death metal. Yeah, this record is all over the place. I feel like sometimes for a band to be able to have things flow they need to know how to make pieces fit together. This doesn't really flow and I feel like their need to be epic kinda trumps everything else that needs to happen and this record ends up missing the mark. If you want blackend crust you should probably just stick to ISKRA. (AP)
(Broken Limbs / Halo of Flies)

CARPET – "Saturation" CD
Art rock with lots of effects pedals. At times it gets a little weird, but not weird enough for me. Mostly pretty boring, and I don't know how it made it past the punk detection unit. (DZ)
(no info)

THE SLOWDEATH
THE BROKEDOWNS





the Capitalist Kids
and
Tight Bros

CARS CAN BE BLUE – "Trace the Tension" LP

I definitely had to listen to this album a couple of times before I "got it." CARS CAN BE BLUE plays fun, fast, pop-punk songs that are catchy and get stuck in your head after repeated listens. I especially loved the songs "Lie" and "Poor for Life." The lead singer, Becky Brooks, has a great voice that is playful, melodic and bratty all at once. On "You Should Be Begging" they switch singers and the sound transforms to supercharged garage rock, which I was really into. The lyrics don't take themselves too seriously and some of them are downright childish "You gave me back my clothes / and made me pizza rolls," but aside from that, if you like your pop-punk fast and catchy with a garage rock twist, you'll probably like CARS CAN BE BLUE. (VX)
(HHBTM)

CHICKEN'S CALL – LP

In addition to a slew of other records, this is the third LP by this long running French punk band. They play fast poppy, anarchist punk with emphasis on the *punk*, and the lyrics stick close to "personal is political." Some of the thick, choppy guitar hooks remind me of equal parts of PEGBOY and some of the early Fat Wreck catalog, in a weird way. This isn't the kind of music that usually grabs me by the throat, but I can appreciate that their anthemic choruses and soaring guitar hooks will make a room of punks go apeshit. (GH)
(Stonehenge / Break the Silence / self-released / La Distroy / Tofu Guerrilla)

COKSKAR – "Repetitive Stress" EP

This is a Minneapolis power-violence/grind trio with raging female vocals and jagged, odd metered guitars. They have a raw sound not unlike how I'd assume they would be live. The vocals are mostly screamed out, but at times understandable like on "Repetitive Stress" and "Profit Violence." On the latter song the guitars on are really frenzied and random, but they keep your attention, as it's not like some fancy pants tech bullshit. "Cokroachskar" is also chaotic but interesting. Lyrics deal with hypocrisy of the drug war, gender roles, creepy drunk punks. If you're looking for something different in grind/powerviolence this is a good place. (JD)
(self-released)

COMBINE – "Wrists/Sandworm" EP

Back when I lived in DC I used to drink at this bar in Arlington called the Galaxy Hut that was near the bar I worked at. They had live music, never any punk or anything, but sometimes I'd catch a band that tickled my fancy—I think if I'd seen these guys in that context, they'd be one of those bands. I don't really get how this is "punk" at all beyond the fact that it's a DIY, self-released project (which is of course admirable). There's a heavy psych-revival vibe à la DEAD MEADOW, especially in the prettier, slower "Wrists." "Sandworm" is heavier and honestly not very good, but I did like the A-Side, and if these guys were playing while I was having a pint or three, I might even walk out of the place with this single in tow. (AU)
(In//Wave)

CONCRETE ASYLUM – "Social Anxiety" EP

Raging, but all too brief EP from this newer Canadian band. These guys have a really cool sound that mixes late '80s UK hardcore, Japanese style noisecore and disjointed early American hardcore. Imagine RUDIMENTARY PENI and CONCRETE SOX making sweet love in a washing machine. The riffs and song structures aren't obvious, and between segments the guitar meanders into various atonal leads, which are fucking awesome. "Insomnia," the opener on the B-Side is the winner for me, but all five tracks on here absolutely rip. Props to these guys for doing something a bit different, but still keeping it punk as fuck. Essential listening for fans of all genres, and here's hoping their next offering will be a bit longer and even crazier. (KM)
(Bad Vibrations)

CONDITION – "Bombed Out" EP

I've always thought of CONDITION as a "you have to see 'em live" type band, and while it's still true that the megaton D-beat explosion created by their live set will leave you floored, this record comes closer than their previous output to capturing that experience. This cavernous recording accents the reverb-ed vocals and booming D-beats, while leads seethe under a gritty surface of riffs. This is 100% no-bullshit, no-throwback modern hardcore, that may nod to certain influences, but is never defined by them. Easily their best record yet. (AU)
(Rust and Machine)

CONSPIRACY OF DENIAL – LP

Racing, expansive D-beat/crust with lyrics in Greek and English, CONSPIRACY OF DENIAL have cranked out an impressive debut here, incorporating melodic elements and epic breakdowns without losing the driving pummel that makes for a great hardcore record. I'm admittedly a sucker for well-executed dual vocal crust and this band knows just how to push my buttons in that regard, all the better when these are matched with articulate, introspective lyrics. Fourteen years into the 2000s, a lot of punks have understandably grown weary of melodic crust, but fans of bands like SCHIFOSI and FROM ASHES RISE would do well to hunt this out. (WB)
(Scarecrow / World's Appreciated Kitsch)

CONSTANT FEAR – "What's Next?" CD

Solid meat-and-potatoes UK hardcore from these Glaswegians (well, dudes who recorded in Glasgow anyway), heavy on the CONFLICT influence with a fair dollop of galloping Scandi-HC à la WOLFPACK in the mix as well. The vocals are very "anarcho," well articulated and sung as well as shouted, while the drummer drops a fair bit of martial syncopation, driving the fairly simple riffing along. This is hardly a world-beater, but it is an enjoyable listen and they deserve bonus points for the mega-crust artwork, (which totally rules!) (AU)
(Pumpkin / Mankind Disaster)

COPY SCAMS – "Copy and Destroy" 10"

Guess what? This band is made-up entirely of zinesters who decided to form a band three weeks before the Portland Zine Symposium. Within those three weeks, they recorded a cassette, made a zine and played a show at the end of the event. Part of me is laughing on the inside because my friends and I who make zines have done something similar and part of me appreciates the gesture of this. This is a total gimmick, but it was also made within a deadline and the urgency of this band makes this better than a lot of pop-punk that I've come across. This release comes with an equally cool zine that explains the project, has member bios, and has song lyrics. Members of this band include the zine makers of *Brainscan*, *Bus Stop Press*, *Zine Thug* and *Rum Lad*. If you're zine-obsessed like the COPY SCAMS, you should check this out. (VX)
(Lunchroom)

THE COUNTRY DARK – "Dead Man's Handjob" CD

This sounds just like they got Cleveland from *Family Guy* to sing over some old CRAMPS songs. This Finnish band sings about buttplugs, cumming too soon and cock teasing chicks. I really can't get into it, but if you like bands that want to sound like the CRAMPS, go for it, tiger. (DZ)
(Big Money)

CREEM – "Curator" EP

I've probably missed a 7" or two, but this is my favorite CREEM record so far. While they've always had a powerful, abrasive sound, and I'd certainly hesitate to call anything they've done "straightforward," on this record they've upped both the aggression and the riff-writing ante. The first song has a very *Get It Away,* via industrial East Williamsburg, feel to it (the latter is felt

throughout the EP, for obvious reason), while the others are more of hardcore meets UK82 pace. It's similar to how NEGATIVE APPROACH demonstrated their UK punk influence so well with fierce, bleak, more-than-three-chord riffs that make it no wonder that the band's live sets I've seen are filled with aggressive pogoing. It's been great to see how their sound has developed from record to record and I'll expect more greatness in the future (along with another West Coast tour?). (DG)
(Static Shock)

THE DANGERMEN — "Everybody/Executive"
Two tracks of uninteresting, tired bar rock with a bit of a snarly punk slant. Someone, somewhere might care about this. I don't. (MS)
(Swashbuckling Hobo)

DANCER – "My Car Drives Fast" EP
Wow. If you told me last week I would like a wimpy rock band from 2013 I woulda punched you in the face (figuratively). Goddamn it. I do not want to like the tallest man in SF's band, but fuck (as opposed to butt fuck), this is a tight lil' three-songer. Consider me charmed. This sounds almost exactly like some super lo-fi winsome '70s pop band on the tip of my tongue whose name that I can't think of. Is this what solo STIV BATORS sounds like again? (GB)
(Guitars & Bongos)

DARFÜR – "Systematic Error" EP
Finnish four-piece delivers six antiwar tracks of nasty, bare bones hardcore. The guitar has crunchy reverb, the bass is almost clean and the drumming is simple—this sounds old as fuck…and that is good. The vocals are throat-scratching yells pushed out to a maximum blow out. The chorus vocals are plentiful and fucking rad. The songs are catchy, old-school sounding, regional hardcore—aggressive, with very little flourish going on though each instrument has its moments of walking or fills that not only fit perfectly within the song, but are a clear indication that these dudes could noodle all fucking day if they wanted. The songs need no more or less than what they are dishing. The cover folds out to a four panel card-stock poster with a sweeping mandate of the first world and its carelessness. The lyrics are in English and are themed in the injustice of war. The sincerity of any record about war always comes into question, but this record is like a fucking time capsule find, illustrating the sounds and themes of old Finnish, and largely Scandi, hardcore punk—and it's done beautifully. Fucking Finland. Nailed it. (MB)
(Bad Hair Life / Hakaniemi Hardcore / Ratbite)

DATA CONTROL – "New Directions" 7"
Hailing from Sweden, DATA CONTROL is not the robot-funk saviors of the solar system from the heinous scourge of the human race, instead they are a blend of early USHC style songs with some WIPERS-esque moodiness. Each and every song on the 7" has one and only one guitar track, which presents something akin to a problem for the large amount of single string leads-y style playing. While this is most often the most interesting part of the songs, it tends to also make said songs sound weak and thin. A rather flat recording doesn't help either. The ends of both sides, A and B, sound as if they have a mixing and/or mastering issue. Ultimately, this is a weak and thin release. (LP)
(Signaler Från Ovan)

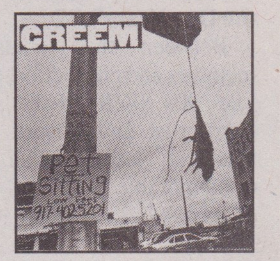
THE DAY MAN LOST / PROLEFEED — split EP
These are two UK bands that are at the same time very different and very similar. PROLEFEED does a noisy straightforward hardcore thing, with a vocalist who screams in a way that makes my throat hurt. THE DAY MAN LOST play fast, tight grindcore, but have a very similar sounding vocalist. I've never heard of THE DAY MAN LOST but they blew me away. They remind me a little of SUFFERING MIND with more of a down-tuned guitar sound. (MH)
(Goatshead / The Day Man Lost)

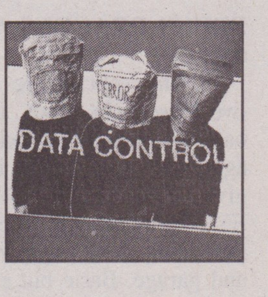
DEAD MECHANICAL – "OK Night" LP
This sounds like two different bands. With a casual listen you could blame it on two distinctly different vocalists, but halfway through the record you can pick out who will be singing on which one in just the first couple seconds of the song. Even on a song like "Last Summer," the music changes pretty drastically when the vocalists change. So on the one hand you have the abrasive guy who sounds like a mix between someone from DILLINGER FOUR and Joey Vindictive fronting songs that are up-tempo, melodic pop-punk tunes. On the other hand you have the guy with a pleasant singing voice fronting stuff that's more in the indie/pop-punk vein. On the whole, these aren't the most brilliant songs ever written, but they are crafted pretty well (some catchy hooks and some obvious serious thought put into the arrangement)—as you might expect from a band after a number or years together. (PA)
(Toxicpop)

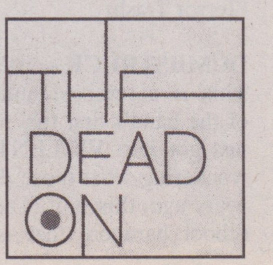
THE DEAD ON – CD
Anytime I get something from Boss Tuneage, I consider it a reviewing break. Somehow I wasn't all that into this. This is a US band with former WOOLWORTHY and the REPUTATION people. They actually sound like they are going for a GOO GOO DOLLS, major label era REPLACEMENTS, or even THIRD EYE BLIND sound. These are bands that I don't hate, but this sounds like a much lesser version of those bands. I always say about bands leaving pop-punk or punk for radio ready pop, you'd better be damn good because there are plenty of bands trying to get a song on the radio. You'd better be fucking SQUEEZE good! This has a couple ok songs, but it just doesn't work for me. (RL)
(Boss Tuneage)

DESTRY HAMPTON & THE WOLVES FROM HELL – "Angel of Madness" EP
Now *here's* a worthwhile reissue! Leave it to Superior Viaduct to unleash another SF punk ghoul upon us thirsty shitheads. "Angel of Madness" has been a mix-tape staple of mine for years now. It's an excellent song to blare and sing-along to in bumper-to-bumper Bay Area traffic…I feel I've almost perfected it. All four tunes here have Mr. Hampton's deranged, affected squeak vox up front, spouting indecipherable madness in all directions. The band is obviously zoo'd out on all manner of bullshit disco-dope and on a

COKSKAE
REPETITIVE STRESS







headhunting mission. Who knows what these dirtbags were thinking in 1978, but we're still here precisely 'cause they were thinking it! Features the great Danny Mihm from FLAMIN' GROOVIES on the drooms! *I'm ready to kill!* (MC)
(Superior Viaduct)

DIE – "Life is Hate" EP

DIE plays hardcore that's burly, dissonant and claustrophobic all at once and that, in almost every aspect from the harsh vocals to nuances of the drumming, I'd compare to an updated MECHT MENSCH; it sounds like it's played by genuine freaks. The guitar tone has a beefy, hazy quality that fits the music well and the songwriting moves each song along nicely, whether, they're fast, plodding, or mid-paced. Hope the next record is even better. (DG)
(STD)

DOBERMANN CULT – "Lions Share of the Dog Years" CD

Between the vocals, slick anthemic melodies and production, this basically sounds like '90s SICK OF IT ALL with dramatic Euro-crust guitar work and the occasional blastbeat. Nothing either particularly terrible or memorable. (DG)
(Gaphais)

DOWN AND OUTS — "Lifeline" CD

This is the fourth album from this UK trio. If it wasn't for the obvious Liverpool accents, one could be forgiven believing that this was the latest No Idea pop-punk sensation from Gainesville. Anthemic pop-punk, with more than a nod to the likes of the FALCON and early MR T EXPERIENCE, but all with a super clean—yet energetic—sound that revels in the finest of UK power-pop. Gobs of melody, harmony and attitude. Bloody fantastic. (RK)
(Boss Tuneage)

DRUGS DRAGONS / STATIC EYES – split EP

A fine split single showcase for these two Wisconsin bands. DRUGS DRAGONS barf up two noisy kitchen-sink punkers, aggressive and strange in a league with any given TIMMY VULGAR outing. STATIC EYES play closer to the vest with two tunes inhabiting some foggy region between punk and garage. Basic but effective nonetheless. (MC)
(Terror Trash)

DUMBSTRUCK – "It's Still Broke" CD

This is a remixed and re-released version of the band's first two records. Anyone who just got into VIOLENT ARREST and are wondering what those dudes were doing ten years ago, this is it. The music is faster old school hardcore that is rough around the edges but the guitars a sped up youth crew feel that make them a bit catchy as well. Solid listen. (BL)
(Boss Tuneage)

ESKATOLOGIA – "Skam.Skuld.Svek" 10"

Somewhere in the early to mid-2000s it seems like "epic Swedish crust" became more of an epithet than a descriptor to get excited about. So many bands were just going through the motions: melodic leads, low-key interludes, political samples, rousing gang vocals on the chorus and on and on ad nauseam. Perhaps it's because that trend is behind us now, and even though ESKATOLOGIA hardly break that mold with this release, I am honestly enjoying it. Jonna's vocals lend a DAMAD touch that is nice to hear and it definitely help that these are well-written songs for the style that never overstay their welcome. It looks like this is the band's swansong and they're definitely going out on a high note. If you dig MARTYRDÖD or CATHARSIS, this will definitely do it for you. (AU)
(Kängnäve / Chaos In My Head / Halvfabrikat / Ur Vägeni Pappa Betalari)

EMPIRE OF RATS – 12"

Difficult, heavy and negative…everything you'd expect from an A389 Records band in 2013 and these Ohio natives don't stop at those simple label requisites. This is a straight vicious and violent offering, making hardcore vets and posers alike wince at the purity of these eleven mosh heavy tracks. Blown out, angry vocals lead the charge while the chunky guitar licks are complimented by a NYHC style bass raddle. The percussion balances things out a bit with a more traditional metal approach with massive sound and the thump of a double bass drum. In fact, what EMPIRE OF RATS does the best is make sense of this stylistic collision, blending them seamlessly not unlike mid-career TERROR or metallic hardcore greats RINGWORM. (RM)
(A389)

EMPTY CONVERSATIONS / I.WITNESS – split EP

A Central Asian cross-border collaboration is in effect here. From Kazakhstan, EMPTY CONVERSATIONS plays modern hardcore with the occasional lead, throaty, anguished vocals and a big breakdown in both tracks. Over the northeastern border of Kazakhstan is Altai Krai, Russia, home of I.WITNESS. These kids remind me of TRAINWRECK with their marriage of passionate hardcore and crust. The bands aren't stylistically far apart and both have lyrics in Cyrillic alphabet with English translations provided. Each band is competent and good enough, but I.WITNESS deliver a little more drive and feeling, along with greater depth in their (translated) lyrics, taking on conservatism in their environment. (JM)
(They Live! / Remiss / Unlock Yourself / Riotous Outburst / TWBW / Jerkoff / No Sanctuary / Miravoice / Angry Chuck)

EUREKA CALIFORNIA / GOOD GRIEF – split EP

EUREKA CALIFORNIA plays a style of jangly pop that is heavy on the fullness of the sound. It's pleasant. It's a good sound. I find track one more interesting than track two, but if you like good up-tempo pop music that is sort of jangly and pretty, both are worth your time. GOOD GRIEF also play melodic and catchy indie pop. It's also good, if you like that sort of thing, but this record is really for those who like their pop before their punk. 500 copies. (KK)
(Rok Lok)

FINISTERRE / GERANIÜM — split EP

Neo-crust from two European bands that seem to make music for the sincere and political masses. FINISTERRE give us two songs that churn along with just a touch of urgency and just the right amount of pretty sprinkled in between galloping riffs. Even though this gene can seem dated at times this band seems to know how to keep it progressive and interesting. On the flipside, GERANIÜM slowly develop a song that at first seems to be a dreamy and pretty melodic chiller into an explosion of epicness and despair. Get this and hope that it can quell your feels. (AP)
(Contraszt! / Root of Evil / Rope or Guillotine)

THE FRANCEENS – "Stepford Smiles" CD

Two lads and a lady from York (which I believe is now being marketed as York Classic) slog out some very straightforward punk rock'n'roll. Often I find that this style gets bogged down in tired "licks" and an obsession with its own "swagger," but this is just straight ahead. This could have been something that you would have heard on an early '00s Swami records comp. (LP)
(Behind the White Door / TNS)

GAS RAG – "Market Crash" EP

Have we decided on a name for this genre of punk yet? Nukecore? Beretcore? Gluecore? Anyway, this is the much talked about Chicago band's demo pressed onto wax courtesy of Even Worse. If you haven't heard these guys yet, they play trebly, near-perfect Midwestern hardcore in the vein of the FIX and FORMALDEHYDE JUNKIES. I don't necessarily buy into the notion that their proper EP is the best hardcore slab of the year, but this is an excellent band playing the type of nihilistic, energetic hardcore that drew me to punk in the first place, so

I'm definitely down. If you missed out on the cassette version of these tracks, here's your chance to make up for it. Songs like "It Hurts" and "In The Streets" are so lively they'll make you want to take a hit from some nineteen-year-old's glue bag and dance around like mongoloid born without joints. (KM)
(Even Worse)

GOTOBEDS – "Ipso Facto/Television Addict"
This is some singles club thing from a Pittsburgh label, but don't worry, it doesn't sound like AUS ROTTEN. These guys are obviously a lot smarter than that—well, book smarter, as long as the books aren't about Karl Marx. Wait, wtf, I was about ready to write these music nerds off, but they cover the VICTIMS' "Television Addict" on the B-Side so I cannot hate so much. I mean, it's definitely not the VICTIMS doing "Television Addict, "I mean, well, obviously. But this is a pretty solid, stripped down rendition that doesn't make me immediately want to seek out the original version on YouTube. This is good. Their other song is too smarmy grown-up punk for me, but not in an AUS ROTTEN way. (GB)
(Mind Cure)

GREEN BERET – "The Cult of State" EP
What a daunting task to follow up *Violence is Their Currency* with material equally as raging, but GREEN BERET manage to blow minds yet again with this 7". For fans of early DISCHARGE, this 7" delivers mid-paced, catchy '82 stompers of songs—a perfect blend of D-beat and UK82 à la Boston. You should already own this by now. If not, lace up your boots and march down to the record store and prepare for heavy rotation. (KR)
(Side Two)

GRITOS DE ASKO – "Extincion" CD
Fucking cool! This is a short, punchy blast of thrash-y crust de Bogota, dominated by crunchy metallic guitars and some seriously hyperactive vocal work. There's a nice punk break halfway through as they cover LARSEN's "Vomitas Sangre" (brilliantly, too!) and then it's back off to the races. Seven songs in sixteen minutes from a band I'd like to hear more of, and a scene I'd like to know more about. (AU)
(Tercermundistas)

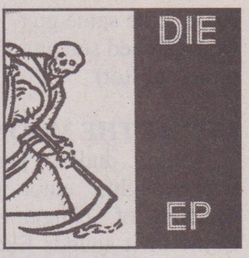
PETER GUTTERIDGE – "Pure" 2xLP
A much needed vinyl reissue of a bedroom tape originally released on Xpressway, the DEAD C's record label by a true and total force in New Zealand underground sounds and ideas… Peter Gutteridge played in a version of the CLEAN (called the GREAT UNWASHED after their initial break up!) and the SUICIDE-like SNAPPER and this album falls somewhere between those acts. The VELVET UNDERGROUND pop sensibilities of the CLEAN blown thru a dreamy bedroom psyche lens are apparent, for instance on "Planet Phrom," but we are blown in a totally different direction by the in-between/instrumental parts that recall DEAD C; dirty and dank. And there are songs that ended up being SNAPPER songs that have the grit and discomfort of a coldwater walkup synth act… There are so many ideas over the course of these two records, it's hard to put into words how transformative this is as a listening experience. It's got an intimate feel, as most lo-fi records do of this nature, but it's expansive and demonstrates the genius of a musician who can take apart pop music, rock music, whatever, and reconfigure it into a new form that recalls other totems but stands on its own… (LG)
(540)

HARD CHARGER – "Chrome Lord" EP
Ripping metal laced thrash from far Eastern Canada—Fredricton, New Brunswick. This third EP offers up six tracks laced with screeching leads over precise drumming with throaty, yet clear, vocals. It's similar to the no frills straightforward attack of the old NW punk band the DETONATORS, sped way up and mixed with the current wave of flipped up baseball cap headbanging thrash, so all these riffing and soloing guitar elements swirl around a blunt chassis of point blank vocals and steam rolling drum pounding. Lyrics drop from apocalyptic fantasy to mostly intense, fed up expressions of rage. Killer! (KS)
(Waste of Time Records / Primeval Sounds)

HEARTLESS FOLK – CD
I was honestly worried that these guys were a folk-punk band, but was pleasantly surprised to hear caustic electric guitars the moment I started the CD. The first thing that hit me is that, in my opinion, the singer sounds exactly like a combination of Fat Mike, Wimpy (from the early QUEERS) and Nikki Sikki (from SICK PLEASURE). The rest of the band plays energetic, straightforward street punk, not unlike early RANCID or SWINGING UTTERS. There's not much more I can say about it. (GH)
(self-released)

INDUST-BAG – "Zavrzena Mladost" LP
This album compiles the early (1981-82) recordings and some live tracks from Slovenian punk/postpunk act INDUST-BAG. Their sound ranges from youthful stabs at ADVERTS-style punk to scratchy SUBWAY SECT post-punk. Their songs were sung entirely in Slovenian, but the included lyric sheet thoughtfully provides translations. There are also some hefty liner notes, only some of which seem to be translated unfortunately. A number of great tracks on here. Maybe Messthetics needs to do a Slovenian edition? (AM)
(NE!)

INTERNAL ROT — CD
The UK's INTERNAL ROT is a new death metal/grindcore band. And I don't know how the reviewing gods knew, but I've been listening to a lot of death metal lately; oddly enough right before reviewing this I listened to a 1992 album from MALEVOLENT CREATION. I mention this because despite being from Buffalo, NY MALEVOLENT CREATION had a bit of the '90s Florida death metal sound, and I think INTERNAL ROT also have a little bit of that sound. Of course the sound is updated, and half the time INTERNAL ROT is grinding away, but in their slower death metal moments there is a heaviness and pace that reminds me of old school death metal. The lyrics are political grindcore type lyrics as opposed to death metal lyrics. They also do the dual vocalists



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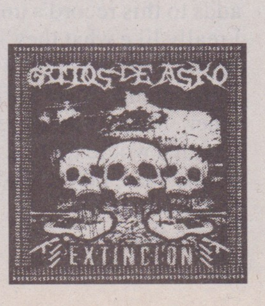
GREEN BERET
the Cult OF STATE



(or is it the same guy?), one growl and one a high-pitched scream. Good stuff. (MH)
(Internal Rot)

I WANT THE MOON – "Downfall" 10"

These dudes play well produced, overwrought, emotional hardcore with touches of chugga-chugga breakdowns. Some of it sounds like it's inspired by nu-metal to me. Yeah, I said it. The guitars are thick, the drums are huge sounding, and they sing about the final days and shit like that. The vocalist sounds like he could have been a contender for the singer of TALK IS POISON, but that's where those comparisons end. This is all too serious and dark to me in all the wrong ways. I mean, I can get down with some serious, dark shit, but this is really overdone. (GH)
(self-released)

JEHOVAH EYES – "Sitcom Freedom/ Living Dead Cities"

JEHOVAH EYES offers super catchy post-punk with some indie rock tendencies. The two songs on this EP were reminiscent of FRANZ FERDINAND, but way better. The rhythm section is solid, vocals are melodic and strong, and I was into the pleasantly crunchy guitar tones. Overall, not my usual musical cup of tea, but I found myself really enjoying the two tracks on this record. (SF)
(Gaphals)

JOINT D≠ – "Satan is Real Again, or: Feeling Good About Feeling Good Dbout Bad Thoughts" LP

This record builds on, and is a vast improvement, over their decent prior LP. I'd describe the sound as a fusion of doomed suburban pop-punk that's modern but clearly draws from the past; It's as if NIGHT BIRDS were as much ADOLESCENTS as DESCENDENTS and more into existential questions than teenage kicks, with a majestic OBSERVERS/RED DONS-type sound, all played (literally, down to the guitar-stroking) with the frantic leaving-town-on-a-whim desperation that defined their earlier band, LOGIC PROBLEM—more often fast than mid-paced. The vocals take on a variety of rhythm patterns to match the music, and when they're playing fast, the drums are generally at a D-beat gallop, which I don't feel is common with bands playing this kind of melodic sound; it adds to this record's uniqueness and appeal. I really like what they've come up with, and in this case I actually don't mind that the songs aren't super distinguished from each other. Most of the time I'd say that a record like this would make a more focused 7", but in this case, I'd be hard pressed which ones to choose. (DG)
(Sorry State)

KENNY KENNY OH OH – "Add 60 Seconds (to the Bechdel Test)" EP

Solid punk from Leipzig, Germany that is perfect for anyone who wants to add more riot grrrl records to their collection. I can never get enough of angry feminist bands and KENNY KENNY OH OH delivers four tracks that maintain a steady balance of aggressive, political and fun. I can see this record making it into my regular rotation of music for the next while. Get on it! (SF)
(Contraszt! / Emancypunx)

KEVIN K AND THE KOOL KATS – "Allies" LP

Jesus. This is not new news, to anybody: Punk is an industry. These guys look like they put in their time, so this isn't going to be easy. This is old and tired and lacks soul. Just because you've been a punk "forever" doesn't mean you've got any business making punk music. Oh, and it's over-produced. (KK)
(Wanda)

THE KIDNAPPERS – "Pills" EP

Thought this German outfit was done, but surprise, surprise, here they are. Many of my buddies loved this band something fierce, but I was always kinda lukewarm on 'em. Their previous releases on Alien Snatch and Rip Off were fine, but lacking that spark to kick it over into something worthwhile. While I can't come right out and say their hiatus bolstered my opinion, this new EP is far from shitty. The title track has a definite hard rock vibe, but "East Berlin/Ost-Berlin" moves closer to MARKED MEN territory (though a lot tougher sounding). The flip, "Diamonds," is mid-tempo '70s punk with some fine lite-glam moves. Fans will have another record to drool over with this, but I suspect it's the newbie young'uns who will be the most impressed. (MC)
(Secret Mission)

KICK IT! – "Fuck Love" EP

It has been a very long time since I listened to a, eight-song 7" EP. These guys can really squeeze 'em in, and by these guys I mean European punk rockers. There are some umlauts on some song titles, so I am going to guess these guys are from, hmmm, well, probably Finland or Sweden, but it's a German label so your guess is as good as mine. I sometimes think these guys are the greatest, but the snotty punk singer sometimes makes me unconsciously think of the HIVES. I am very sorry to say it, since this is otherwise great, spazzed out punk rock, I do not know why Americans cannot sound more like this. Thank you my friends! (GB)
(Kink / AccessXDenied)

KILLER OF SHEEP – "Pawns/Never Give In"

Dang, when did ANTHRAX get back together? Mind Cure Records drops a newbie from their monthly single's series. This is a band made of OG Pittsburghian punks delivering one original track and a cover of "Never Give In" by their city's old hardcore brethren HALF LIFE. On first listen, the track sounds pretty dated, but it's interesting to hear because it is being played by people who were around when this shit was at its height, so it really begs the question how do you review something like this. Simply put, this is not the kind of punk I look for, but it's cool to see these dudes staying punk and DIY for life. If you miss party thrash sounds, but with a definite political edge, this is your jam. (MB)
(Mind Cure)

KNIFVEN – "Smutsen/Bingo"

These Stockholm rockers are doing what their country has recently been known best for, in the melodic punk world anyway. I can't lie, I was prepared to just talk about the "Malmö (although I guess saying Umeå might be more technically correct) sound," MASSHYSTERI worship and just leave it at that. But at the end of the A-side track there's some totally *In the Aeroplane Over the Sea* trumpet laid over the song. I really liked that! This is, after all, melodic punk, why not get even more melodic? Brass, woodwinds, strings, synths and keys of all kinds, bring it on, I say! Aside from that one moment of bursting brassy brightness, this 45 just whipped past me without leaving much of an impression. (LP)
(Gaphals)

KOSZMAR – "Jeniec Wojenny" LP

Damn. When I was assigned this record I was hoping it would be equally as intense and raging as KOSZMAR are live, and it is. They deliver this driving, powerful D-beat in a relentless fucking way and are screaming at you in Polish the whole time. It's so awesome. They are one of those bands that just play hard all the time, and they play the hell out of their instruments, and it's just raw and real. I feel this LP represents them well, and if you want unstoppable hardcore punk that doesn't miss a beat, this is the record for you. (KR)
(Charged//Distorted / Rust and Machine)

LIFE CHAIN – "Uniformed Cowards" EP

Well, goddamn! Every once in a while, a band comes around and puts its entire scene on everybody's radar, and Halifax's LIFE CHAIN seems to have done just that. Straight up ferocious DISCLOSE-style D-beat insanity with reverbed-out banshee howls just treading water over the hiss and crash, this five-track EP delivers on the promise of their demo from 2012. Canada

steps up and toes the line! Hand-screened covers and clear vinyl—cough it up! You need it! (FF)
(Imminent Destruction)

LIFE STINKS – LP

Anyone interested in this band has already heard about the inept principals involved with their formation. Chances are you may have already heard tales of some supposed neg-vibe grunt that borders on FLIPPER or BOBBY SOXX too. Fine, valid angles all. But what you haven't heard about, unless you've been lucky enough to see the band perform, is the quality of their songs. LIFE STINKS, for all their damage, boneheadisms and hopelessness, writes ridiculously great songs. From angry slow-burns to aggressive haters, to VU-worship work-outs, the band can back up whatever fucking shtick you wanna lay on them because they're great. And their debut LP is great. I mean, Christ, one listen to the punk-with-sax epic "Your Face is a Mess" had my jaw on the goddamn floor — and that was after being wowed by the just-fucking-die-already anthem "Cemeteries." And it just keeps going from there. The guitars, bass and dual-drums never flash outta line either, delivering everything as tastefully as possible considering the fury and over-it disgust each tune tends to deal with. Additionally, this record boasts one of the finest vocal performances in recent memory, effortlessly conveying frustration in a subtle but completely powerful way. It's all captured perfectly by Mikey from TOTAL CONTROL and KELLEY STOLTZ, with all this angry shit resulting in an album and a statement that simply couldn't have been better executed. Best record of 2013 by a huge margin. Get it immediately. (MC)
(SS)

LION'S LAW – "A Day Will Come" CD

Oi! from France here. This sounds pretty good and although it is punk and rocks, it stays away from that gravel vocal sound that has taken over street punk. These guys have only been around a couple of years, but they sound tight and the songs are catchy enough. These guys sound like recent BUSINESS with RANCID overtones. This is pretty by the numbers as far as lyrics go also. If you love your Oi! and you are from France, you can't miss here. If you know your classic British Oi!, you probably won't be reaching for this much unless they are in your town. (RL)
(Contra)

THE LOVE TRIANGLE – "Clever Clever" LP

Melodic punk, at its best, is a righteous combination of sneer and pop sensibility that avoids the easy fall into wimpy, vapid power pop territory. The LOVE TRIANGLE gracefully achieves this balance on their debut LP, delivering thirteen fun expertly written songs with clever lyrics and hooks for ages. As first-generation melodic punk did years ago (the DAMNED being a prime example) this is music based on '60s garage punk, but distilled to appeal to modern kids with short attention spans—and perhaps, in this case, a 21st century need for constant stimulation. Check it out, it's quite the ride. (JH)
(Sorry State)

MAD CHOICE – "Safety Net" CD

Speedy pop-punk from Israel. These guys actually sound pretty damn American. This is very reminiscent of the first two BLINK 182 LPs and occasionally goes into the DAG NASTY territory of melodic hardcore. I actually don't mind this for influences that have been done to death. This is recorded pretty well for a three-piece, and the playing is tight and energetic for a new band. Based on the description, you would think this would be pop-punk hell, but I enjoyed this quite a bit. (RL)
(Stik Man)

MANATEEES – "Beast/Witch"

I love MANATEEES' Goner records 7" so much that I was very excited for this one. It doesn't disappoint even though this record goes in a different direction from that one. Here the songs are slower and more menacing—both sides of this 45 play at 33rpm allowing the songs to stretch out longer too. The first "Beast" opens with a simple drumbeat then the guitars start hesitantly before launching into a cool noisy riff. The vocals are dark, whispery and confessional. "Witch" on side B gets a bit thrashier, but sticks with the same style. Both songs are catchy, evil sounding and strange. All the things I like in a record. This is very cool. (CK)
(Tic Tac Totally)

MAQUINA MUERTA – "Maquina De Muerte" EP

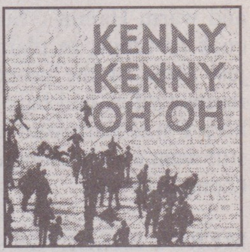
Simply put, this is the first record in ages, maybe in the 21st century, that really captures the bleak atmosphere and raw desperation of the elite early Swedish hardcore records. If there's going to be a contemporary *Victims of a Bomb Raid*, this is it. Flawlessly flawed, impeccably written blasts of hardcore punk in its most elemental form, drowned in misery and cymbal wash. I go to greater raptures in my column about this monster, but let it suffice to say here that if you have the slightest interest, not just in "raw punk," but in hardcore punk played with sincerity and passion under dire circumstances, this is an absolute must-hear record. (AU)
(Metadona)

MARAUDERS — "Orthodox Jihad" CD

This is old-school hardcore from St. Petersburg, Russia by a band that started in 1993, which makes a pretty good case for a claim of being old-school. All the text is in Russian so the lyrics are a mystery to me, but the music is solid, fast and snotty for mosh pit antics with melodic parts to hoist beers and fists to. They also do a cover of COCK SPARRER's "England Belongs to Me," but rewritten to "Saint P. You Are Mine" and with some kind of polka-ish breakdown added. A good listen. (BL)
(Rumble Fish)

THEE MCSHITS – "Please Help Us to Show the Nice People That We Still Love Them" LP

Mysteriously fucked, quasi-sketchy, and completely ridiculous punk noise from who knows where in this world. Moments recall the drug excursions of the SPITS then quickly vault toward absurd STIKKY worship, eventually ending up in a puddle of bongwater



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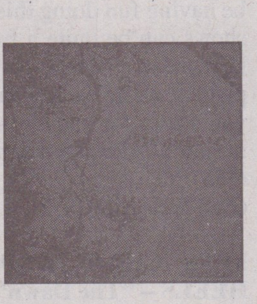


MANATEEES
DESTRVKTOR

MAQUINA MUERTA

and warm Hamm's. Subjects ranging from cock to titties, to plain ol' cum, make up just some of the go-nowhere, speed-freak insensitivities laid bare for the world to see here. I'm embarrassed just listening to this. I still want a copy though. (MC)
(Zombie Proof)

MERCY KILLINGS – "F.B.A.T.P." EP

New hardcore band featuring members of WASTED TIME, which, for better or worse, gave me a vague idea of what I was in for, and my notions weren't far off. This is semi-speedy, burly hardcore that would've fit nicely with the stuff No Way was putting out six or seven years ago. Most of the tracks are fast, '80s style hardcore with touches of MOTÖRHEAD influence that don't offer much excitement. Thankfully there are two songs on the B-side that sold me on this EP: "Drone Death," with its slower, more brutal intro, and "Closed Door," which is mid-paced throughout and definitely the most coherently structured of the six songs on here. Not a standout record, but worth checking out if you were into stuff coming out of Richmond a few years back. (KM)
(Beach Impediment)

MINEFIELD –"God Listens to Minefield" EP

Rapid hardcore/punk with plenty of emphasis on the punk. These kids seem to be having fun doing this band and I bet their shows can be quite a fun time. These party boys mean business—I mean when your bass players name is Michael "Love Machine" you are in for something special. This load is shot all the way from Russia: open wide. (MS)
(Bad Hair Life)

MISS CHAIN AND THE BROKEN HEELS – "The Dawn" LP

I'm usually a big fan of female fronted power pop. This one leaves me a little unimpressed. As I listen, I can't help thinking of SHOCKING BLUE or FOUR NON BLONDES. It's well played and all that. I just can't get those bands out of my head. Limited to 300 copies. (KK)
(Dusty Medical)

THE MISSING – "Unloved" EP

Melodic and rough around the edges, this four song EP starts with a healthy gallop and hyper guitar that never quite calms down. The MISSING certainly seem to have been weaned on healthy doses of MODERN LIFE IS WAR as they flirt with interesting song structure but lack the potency of their predecessors. Unfortunately the EP is a bit too predictable to be interesting and borders on forgettable because of their lack of identity. The MISSING seems rushed on this release, not having taken the time to develop their sound or voice. With a small pressing of 300 this EP is not primed to be a collectors nugget but more suited for this young band as a reminder of where things start. (RM)
(Negative Desire)

MISSRATA / TEENAGE LOVE GUNS – split EP

I'm confused that it's almost 2014 (it'll be 2014 when you read this) and there are still new bands that sound like 1994-era J CHURCH. I mean, I love 1994-era J CHURCH, but this is ridiculous. TEENAGE LOVE GUNS sounds like this, but their singer has a little bit of a mid-'90s Mike Ness swagger to him. There are lots of harmonic guitar leads and bouncy song structures. Do you wish '90s pop-punk never ended? Check out TEENAGE LOVE GUNS. MISSRATA, on the flip side, is a little more to my liking. They play stripped down, mid-tempo punk with female vocals. The guitars are a little rock'n'roll influenced and the band could be tighter, but the vocals seem to carry the whole shebang. No bad, but I'm not gonna be writing anyone a letter about it either. (GH)
(Wanda)

M.O.T.O. – "Shitty Kids" EP

The fact that Paul Caporino has kept M.O.T.O. going since the late-'80s is something. They don't seem like a band that would have longevity per se, but they have settled into their thing and don't seem to be stopping. This is poppy novelty punk. Each song attempts a humorous outlook on touring life: "Shitty Kids," "Think of You and I Die" and "Guitars are Like Clothes." Each is played with similarly strummed three chords and spoke-sung with NICK LOWE-like inflections. (CK)
(Secret Mission)

MOUNTAIN CULT –12"

This somehow manages to combine the slurred and bored aspects of NIRVANA with the stomp of whatever garage rock. Recorded on to a shit boombox. The further in the more it slides slower, and the bleakness shines through. I had low hopes; the art is terrible, it makes it look like a serious, not funny, pop-punk record—or like something that would be sold at a Warped Tour or Hot Topic. If vast emptiness and rough noise and you know, other things that I enjoy, are also appealing to you, try to see past the mundane cover. You know what else this is? It's the midpoint between CLINIC and PIGEON RELIGION—except all together more apathetic. Worthwhile. (MM)
(Little Big Chief)

MUD CITY MANGLERS – "Hangover Hurricane/Yeah Yeah"

Man, this PA band is still kicking and kicking out the jams. "Hangover Hurricane" is the same punch in the face punk as their old tunes—serious riff monsters. The B-side is a PAGANS cover done well and you can tell they avidly worship the blood dripping cock of that band. Keep it up guys. (RO)
(Mind Cure)

MÜLLTÜTE – "Exzess" EP

This is the third EP from this increasingly brilliant German two-piece band. I have to admit, I heard their first two records in passing and thought they were cool, but even though there are only a pair of instruments on this platter, this is a record and band that takes a few listens to really sink in. It's obvious these guys are well versed in early German punk like SLIME and VORKRIEGSJUGEND, but their seemingly simple songs offer up a lot more stylistic variations than I thought. All the tracks are catchy, most offer dual vocals (the male/female chorus on the first track "Exzess" is great), and the riffs are driving, but also melodic and expertly linked. Flipside opener, "Rei Bung," sounds like the SELBY TIGERS gone hardcore and the closing track "Neue Kreise" is like the TYRADES channeling HÜSKER DÜ, fucking bananas, but somehow they make it all work. An invigorating EP and one of the best Deutschpunk records in recent memory. Get into it. (KM)
(Heart First)

NEGATIVE STANDARDS / WHITEHORSE – split LP

Oakland's NEGATIVE STANDARDS turn in their best slab yet for this split with Australia's long running doom masters WHITEHORSE. Despair laden ambiance and a welcome return to the effective use of samples (an art seemingly left in 1998) crashes headfirst into a full frontal downtuned assault that puts absolutely everything on the table. Their power is in their diversity—both within tracks and between them. File this amongst heavyweights like COUNTERBLAST and SYSTRAL, with notable nods to modern black metal and gratuitous forays into noise interludes. On the flipside, WHITEHORSE does exactly what they do best: they crush you. A full side is sacrificed to one song, an exercise in patience and torture. Painfully slow devastation is tempered with electronic sound manipulations that eventually become the focal point instead of a mere distraction, as key to the overall impact as the guttural vocal bursts that sound like they are being removed from the singer as much as delivered by him. Whirlwind guitar leads start at about the six-minute mark—every time you submit, they add more torment. Dismiss this as another doom record band if you like, but it will be your loss. (WN)
(Vendetta)

NEGATIVE TREND – "Mercenaries" EP

A total classic—and this is the first official (non-Henry Rollins affiliated) release in nearly 30 years. Originally released in 1978, this four song EP features some of the best gloomiest '77-sounding punk of its time, dark, gross and totally killer stuff. While this record is totally essential, the band is actually better known for the bands it spawned by its early demise (most notably FLIPPER and TOILING MIDGET). Superior Viaduct is now making quite a name for itself in the Bay Area, with its series of early punk boutique re-issues. Averagely priced LPs, but heinously over-priced 7"s. Although even at $9 (before shipping) it's still a few hundred dollars cheaper than the original. (FS)
(Superior Viaduct)

NERVE CITY – "Asleep on the Tracks" LP

This is singer/songwriter country-ish garage music. Most of the songs are slow and earnest. They are sung with a twang in the voice. The guitars are jangly and the drums are bouncy. When the pace picks up there is more of a BILLY CHILDISH feel. (CK)
(Sweet Rot)

NEW SOUND OF NUMBERS – "Invisible Magnetic" LP

Post-punk that reminds me of RIP RIG AND PANIC / NEW AGE STEPPERS in a manner that few bands have attempted since the early '00s. Cool dual girl vocals, this is *pretty* close to being too artsy for *MRR,* although it's more like the post-punk pop landscape inhabited by the post SLITS acts mentioned above than "art." Sounds like they would have played with BUSH TETRAS at the Mudd Club. Tim Yohannan would have thrown this away instantly! I will admit that this is something I will never listen to again; there's a little too much going on at all times and I would rather listen to music like this that was actually made in 1982 rather than something that has been perfectly engineered to replicate that time, but from now. I mean a good band is a good band, good songs are good songs, but there is something missing here somehow. Comes across as a studio band in a sort of dull manner. For a band with so much going on, it's remarkably unmemorable and indistinctive, the songs are sort of muddy and boring and directionless, maybe because of the endless layers of sound?! They remind me a bit of FIRST NATION who were on ANIMAL COLLECTIVE's label about ten years ago, mining similar territory albeit in a more pop/less experimental manner. The singer has a cool voice. (LG)
(Cloud Recordings)

NIGHTMARE BOYZZZ – "Bad Patterns" LP

Finally, one comes out of the gates rocking. Thank you. This is up-tempo, catchy and melodic. This is one of those that only the true connoisseur can identify as either power pop or pop punk. Seriously, it's a tough one. It's pop punk. They think they're power pop, but they're really pop punk. Don't hold it against them. They're probably young, which would explain the amazing energy. Go ahead, put the needle on the record. Your head will be bouncing in no time. I guarantee it. This one is worth looking for. (KK)
(Slovenly)

NO COMMENT – "Live On KXLU 1992" EP

Well now. If the phrase "first wave West coast powerviolence" gets your ears perked, then I'm sure you're familiar with the devastating output of this SoCal outfit. This release is their *Downsided* EP done live on the radio. The sound's a bit muddy, hurting the guitar mostly. The band is tight and, need it be said, fucking sick as shit. I'd never say a bad word about NO COMMENT, but this EP isn't an absolute must-have if you've got their other material. (JM)
(Deep Six)

NOFX – "Stoke Extinguisher" CD

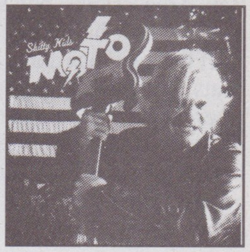
Being one of the pop punk reviewers, I always know another NOFX release will be coming my way at some point. So this is apparently songs that were recorded during the sessions for their last LP. NOFX releases have their moments and I always lean towards their political songs versus the funny songs. The problem is after twelve LPs and countless EPs, it's hard to get excited. I was really attentive for their first four LPs but now it's just become a blur. Just like BAD RELIGION LPs have gotten hard to keep track of. So here is another decent NOFX release with a couple of very strong tracks worthy of going on a NOFX best of collection. You know the sound, embrace it or resent it, I guess. (RL)
(Fat Wreck Chords)

NORMS – "Tömeg" EP

Yes! This is just fucking great! Channeling early USHC, at times played at powerviolence speed, with voclas that just rip through your speakers and attack your brain like a pack of ghost wolves. NORMS is from Budapest and this is their first EP after a raging demo tape. Five tracks in total and it's all over so quickly I can't flip it fast enough—no comparisons needed. This is livid hardcore greated by ranting nerds in cold basements, high on teen spirit and liquor! Viktor (of *MRR* columns fame) and his gang distill the basic elements that hide inside every great hardcore song and violently spit it back out like a cat coughs up a furball: no biggie, just a gag reflex, a survival instinct. Churning, charging riffs, manic drums, spazz-attack vocals and an appropriate amount of grit to the overall sound. Oh, *and* a post-punk "secret track" with clear, melodic vocals that paints a completely different picture to everything I've just said. How unpredictable and idiosyncratic—falling for it like I knew I would! Get this record and discover the genuine disheveled madness—and hidden ingenuity—etched into these grooves. This is how it's done goddamit! (LA)
(Permaculture)

NORTH TROLLS – "Sup" LP

I gotta admit, the cover threw me off: a bald eagle, crisscrossed machine guns, and huge pepperoni pizzas floating in space. I totally expected beard and beer fueled Fest rock, but I got something much different. I think the term "jangly" might do it justice. Lyrics were incredibly repetitive. No lyric sheet, but with songs like "Gay Lover Dave" and "Get Your Face Outta My Ass," you don't really need one. (DZ)
(No Breaks)



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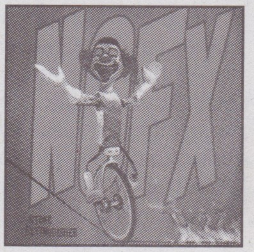
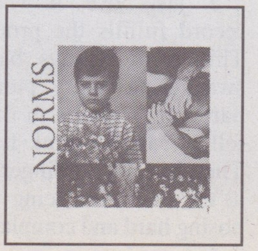




NOSTATIK–"Unity And Fragmentation" LP

As seen previously, this NO STATIK LP has but a single track on the B-side, much of which is given over to a pleasant droning sound with a beat underneath. When the music comes in it's a lengthy, mid-tempo march with the tough guitar tone and harsh vocals used effectively. Material like this is a well-executed counterpoint to the thrashing delivered on the flip. Here the pride of the Bay Area cranks out six punishing tracks of sick, dark hardcore. This is the catchiest stuff the band has done. There are fewer blast beats and more swinging, mid-tempo parts where the drums carry the song. Every track on the A-side is distinctive and totally killer. I can't take it off the turntable. Brilliant and gnarly. (JM)

(Iron Lung)

NOTHING — "Embrace the Hatred" LP

This is kind of all over the place—there is a lot of old school hardcore punk, a little crust, some good old fashioned rock'n'roll, some youth crew breakdowns… what the fuck is going on in Germany these days? The band is pretty eclectic, which makes for some awkward transitions in a few songs where they are switching genres between beats, but it's interesting to see where they go next. And there is a very Carlos Santana guitar solo in their second song. These dudes are just blasting out whatever they want to do—having a good time and yelling about a bunch of things that piss them off. Purists might not appreciate their formula, but it's pretty fucking punk rock. (BL)

(This Charming Man)

NUCLEAR SPRING – "Run Me Up the Flagpole" EP

European tour EP from this highly acclaimed New York punk band. Gritty dude-vocals and guitars team up with clear female vocals and fluid and peppy drumming. The occasional nifty guitar lead or bass line catches my ear and makes me wanna listen more closely. The closing track, "Lost Decade," features both vocalists performing an insanely catchy harmonized chorus and is my pick of the batch. (MA)

(Hardware / Cut The Cord That… / Doomtown)

NUEVA AUTORIDAD DEMOCRATICA – 12"

I just love it when a band's first record fulfills the promise of their demo. This record sways back and forth from swaggering angry punk to raging pissed hardcore, running in the same circle pit as fellow Madrid punk LA URSS and TDK. There's a lot of finger pointing going on: at the world for being fucked, at punks for posing hard and complaining without action, at generally shitty people and at authority in general. Even if you don't understand Spanish the frustration and desperation in Judio's vocals will speak to you all the same. "Gente Mierda" is a mix tape jam for sure. Recommended. (FU)

(Solo Para Punks)

O! KULT – "Mi Smo Drzava – We Are the State" LP

Active from 1982-86, O! KULT was a driving force of the Ljubljana punk scene: fiercely political and censored from radio broadcast, O! KULT embodied the passion and desperation of young people living under extreme state repression, on the edge of an uncertain future. Where others sometimes ring hollow, these live recordings from 1982-83 crackle with tension and rage and feel just as important—just as urgent—as they did years ago. This comes in a beautiful gatefold, with an in-depth history of the band *and* a copy of their zine, titled *Razredni Boj Je Edino Gibalo Zgodovine* (Class Struggle is the Only Motive Force of History), which was a visual and textual presentation of the band's activities and came with their 1982 cassette. Big ups to NE! for saving this classic and essential anarchopunk from relative obscurity—a handsome anniversary present indeed! (FF)

(NE!)

OBAMANATION – "Class War" CD

It's been several decades since I've seen a band with every "A" in their name circled, but this NYC trio are more than just an anarcho-punk nostalgia trip. They bring the same anti-authoritarian squat sensibilities as the STAR FUCKING HIPSTERS, minus the crust and metal. They retain the gift for a catchy tune, a dash of ska and, in their case, power pop with some dub-steady reggae. An excellent DIY attitude is fortunately no substitute for some above par playing and production. The late John Peel would have eaten up their eclectic mix of styles. I'm happy to champion 'em too. Up the (anarcho) punx, indeed! (RK)

(self-released)

OOZE – "Dansing On the Edge With the Times" CD

This is for lovers of melodic crossover hardcore with that Burning Spirits guitar sound. OOZE is from Osaka, Japan and contains members of TECHNOCRACY, CONVULSION and former members of NIGHTMARE. This release is a rippin' hardcore listen—thank you Hardcore Kitchen! (AE)

(Hardcore Kitchen)

PAGERIPPER – "You Don't Wear a Dead Man's Pants" EP

PAGERIPPER sounds like they take some influences from their Pacific Northwest neighbors SNUGGLE, MURMURS and possibly even DIVERS, but they have a bit of a darker sound. Melodic, anthemic, dark crust-pop that sounds like it comes from a place where it rains nine months out of the year. The singer has pained, raspy vocals and the guitars are swirling and melodic. If you like the aforementioned bands, you'll probably like this too. (GH)

(Sex Sheet)

PALACE BEAUTIFUL – "Little John" EP

Urgent attack from Finland that veers between something that coulda come out on Crass Records and some sick 45 GRAVE savagery; they have a semi-rudimentary charm, yet deliver their well constructed songs with power and purpose. This is distinctive and powerful; it's not a genre trope, doesn't feel like they are "performing" a sound, and despite the very retro references mentioned above they very much sound like five women making true and tough punk in 2013. (LG)

(Bad Hair Life / Paha Tukka Elämä Levt)

PHOBIA — "Means of Existence" LP

This is a reissue of the first full-length release from one of my favorite bands. Originally released in 1998, which feels like a very long time ago now, reissued/repressed for fourth time. Originally on Slap-A-Ham, now kept alive by Deep Six. If I remember right, the vocalist Shane is the only person on this record still in the band. PHOBIA is a grindcore band that's been around since 1991, and *Means of Existence* was one of their early releases that blew me away. Their EP, *Return to Desolation*, which is really two EPs including their first 7", had not left my turntable since getting it, and it seemed like an eternity before this full-length came out. It was somewhat of a shock at first because it had less of the depressed doom into grindcore sound than *Return to Desolation*. Little did I know at that point that PHOBIA was headed in a full on speedy grind direction. *Means of Existence* is the bridge record that took us from samples, dark slower sections and grind, to all-go grindcore. Oddly enough I know a lot of metalheads that don't like this record, but it holds a special place for me. (MH)

(Deep Six)

PIG//CONTROL – "Trauma" EP

The first thing you notice is how absolutely massive *Trauma* sounds. Terms like "bombastic" don't even begin to describe the low end, and the guitar is unhinged and completely fucking abused from the moment the needle drops… You know you are in for an assault before they even land the first blow. Buried in their genuinely original

sonic presentation are Japanese riffs and an affinity for discordant west coast sounds—as if someone finally figured out a way to make later FLAG sound powerful and not insipid—sure this is a hardcore record, but it doesn't sound like any hardcore record I own. The breakdown in "Die Falle" is one of the most powerful things I heard this month and launching into the pure rage of "Weiffe Standard" from there it makes me want to destroy. Lyrically PIG//CONTROL are ever bit as intense as their songs demand—bleak, but determined, and "Kein Frieden (No Peace)" is a stellar anti-war missive. Just a stunning record. (WN)
(Heart First)

THE PLAIN DEALERS – "Terminal Darkness/ Die With Me"

The PLAIN DEALERS deliver classic sounding bar-punk with more of a DEAD BOYS/*Bloodstains Across Ohio* feel than most troglodytes that swill around in that ideal. The songs are catchier than VD, however probably not something I ever need to hear again, but these seem like the type of fucks you would see at the bar if you catch my drift… Roehrs fans take note! US punkers get 'em direct from the band at www.plaindealers.us as their label is in the UK. (LG)
(No Front Teeth)

POPULATION ZERO — CD

This CD collects songs the band previously released on splits and tapes, as well as a few live tracks. The band plays hardcore punk in that thrashy-with-melody '90s style that FILTH did, but these guys up the tempo into fastcore territory pretty regularly. The riffs are mostly rock-based, but there are some guitar screeches and thrash noodling in a solo or two. The vocals are screamed in that high-pitched exhale that is almost entirely unintelligible and sounds cool with fast and aggressive bands. It's like bandana thrash before everyone was trying to sound like MUNICIPAL WASTE, way more fun. (BL)
(self-released)

PRINCE – "Young Americans" EP

This band from Austin, TX has a sound that's hard to describe. These five songs are upbeat yet mellow, and when I say mellow, I mean tame. I wished there was something more to these songs that would have held my attention. I liked the band SHARP OBJECTS a few years ago and PRINCE reminds me of an indie version of that band. The two tracks that stood out for me were "Young Americans" and "One Whole Life" because they were the fastest and most driven. I wonder what prompted this band to name itself after the purple rocker himself? I prefer that guy over this band. This 7" isn't terrible, but there's something lacking. Hopefully the band finds the missing link once they release more albums. (VX)
(No Breaks)

PROVOS – "The Troubles" EP

New hardcore from the city of San Francisco is somewhat of a novelty these days as the Googleplex and their techie minions rapidly transform this once freaker-infested town into a playground for the rich. This brings us PROVOS and their debut EP *The Troubles* (a reference to the Northern Ireland conflict, as is the band name), which is largely focused on the city as a cultural war zone. The music is suitably bleak and stripped down—nothing but fast and ugly riffs, driving mid-paced breaks and searing vocals. It's a good start and I suspect that with a little fine-tuning and more hooks the next time around, it could be even better. Stellar insert, too. Kill Sean! (JH)
(Mind Control)

PUSRAD – "4.41" EP

It's like punk, but with all of the extraneous stuff removed. The longest song on this EP kisses the 0:40 second mark (aside from the outro, which mellows things out and creeps over the minute mark) and most of them clock in around half that…but this ain't some nonsensical grind experiment, these are killer (and insanely catchy) hardcore punk songs that just happen to be faster (and likely better) than the songs you are used to hearing. The thing about this band (on previous releases as well) is that even though they are so obviously able to play over your head, they instead opt for taking something relatively simple (two or three riffs per song max) and *making* it hard. And seriously, they are just so damn fast. Ex-RAPED TEENAGERS if that helps any, but this band doesn't need the pedigree, so I'm not sure why I even brought it up. (WN)
(Signaler Från Ovan)

RADIOACTIVITY – "Back to Me" EP

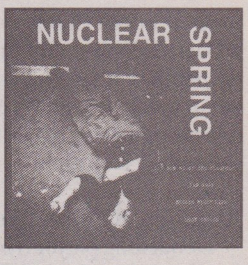
Can Jeff Burke write a bad song? Seriously! I have a feeling he just picks up a guitar and says to himself, "Welp, better write a perfect song before the guys come over for practice." If you remotely like MARKED MEN, POTENTIAL JOHNS, the REDS or the NOVICE, grab this. Jeff hooks up yet again with the Howard Devoto to his Pete Shelley, the Peter Case to his Paul Collins: Mark Ryan, though this time Ryan takes bass duties. The double A-side is classic Burke buzzsaw power-pop punk while the B-side, "Silent," goes into a slightly darker and more aggressive rhythm driven direction. Stop complaining about how you miss the MARKED MEN and get into RADIOACTIVITY. (FU)
(Alien Snatch)

RAVAGERS – "Livin in Oblivion" LP

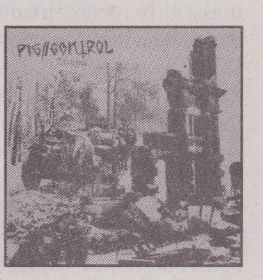
Four dudes, a cowboy, a guy with an eye patch, a sunglasses dude, and a longhair ride a dayglo rat through the city streets. Not the beginning of a bad joke, but the cover art of this record. Maybe that guy's got a horse ranch somewhere. Maybe that other guy suffered a tragic accident and has to play bass with one eye. Maybe they're all forced to play watered down glam rock'n'roll for eternity. This doesn't suck. It's catchy and competent, but *booooring*. I'd compare them to the BACKYARD BABIES. Ride on. (RO)
(Cricket Cemetery)

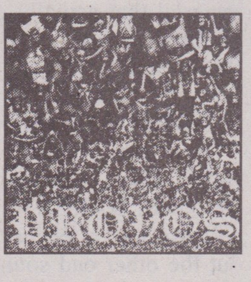
RIISTETYT – "Korppien Paraati" LP

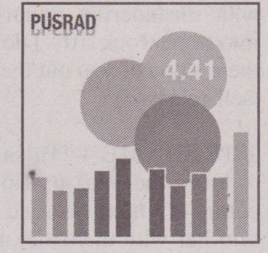
As much as I love early RIISTETYT, and have enjoyed seeing them live in recent years, I can't really get into this new material. While some of it shares the familiarity of their previous material (like guitar tone, vocals), simple things like the breakdowns completely throw me off. There's this nu metal vibe in some parts of the songs, like when there's palm muting or a drum

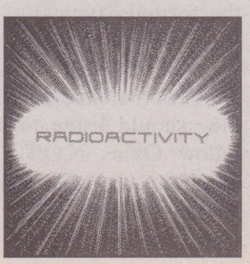


OBAMANATION
CLASS WAR









intro. It doesn't have to sound nu metal, but it does. I don't really know what's going on. Sometimes it's good, sometimes it's slightly out of touch. It sounds like what it is; a current release of a good band from the '80s. (KR)
(Stupido / Terrotten)

RULETA RUSA – "Aqui No Es" LP

Debut long player from this Bay Area band featuring Jose from PELIGRO SOCIAL on vocals. Whereas the aforementioned band took almost all of their cues from the more melodic aspects of bands like ESKORBUTO and ULTIMO RESORTE, RULETA RUSA is more concerned with driving punk rock'n'roll. Imagine a more blunt version of SINIESTRO TOTAL, with much snottier and wandering vocals and you'll get an idea of what these guys are going for. I can't really get down with the endless solos permeating most of the tracks on this album, but there are moments of propulsive passion that make this record memorable and definitely worth hearing. The short ripper, "Gritos Para Desahogar" and B-side opener "La Ley" display the faster, more in-your-face side of the band, while the closing track from the A-side, "Aqui No Es" and "Se Dejaron Ir" on the flip, show how melodic and instantly catchy these guys can be. I've seen this band countless times and it's always an energetic, confrontational affair, but their first EP and split with LOS MONJO didn't really do it for me, so it's awesome to finally hear recorded material that actually captures the spirit of the band. (KM)
(Sorry State)

SANGESUGA – "Snutdödaren" EP

Newflash: Finnish band is weird! Crazy, right? These Helsinki punks rage along like DISCHARGE one minute, only to collapse into a feedback jam-out and come out the other end sounding like some '90s alternative band (THAT DOG?, VERUCA SALT maybe?). Strong female vocals collide with meandering guitar solos that careen into stoner rock riffs. I don't get it, but maybe there's one of you out there that will. (AU)
(self-released)

THE SHAME – "Tulsa Old School" CD

From the pubs of Tulsa. Guess this is a comp of their released material. I'm not familiar with them and not sure if I want to be. Real fucking cookie-cutter Oi!. While this kinda music doesn't much stray from the formula typically, this really lags and has almost parody lyrics. Maybe you can see yourself all sweaty with your mates shouting "For Football and the Pints!" Not me. Maybe they should listen to some old records by fellow Okies N.O.T.A. for some tips on doing this right. This one goes straight down the pisser. (RO)
(Aggrobeat)

SHAME – "Wasted Time" EP

SHAME essentially sounds like the ADVERTS with a female singer, inept guitar solos and reverb (on the vocals). The B-side is a bit more of a creeper with some near country parts and arpeggios. There is so much clipping on the vocals that I can't think about anything but that when the record's playing. It almost renders this otherwise passable record unlistenable, especially on headphones. (LP)
(Wasted Music Ltd, no info)

SHOPPING – "Consumer Complaints" LP

This takes the despondent dance party of AU PAIRS and sheds the mundane apathetic bits, filling it in with HUGGY BEAR energy and CASUAL DOTS soul, and maybe even some ESG funk. It is crisp and definite. It is cold, but emotional. The guitar is percussive, the bass smoothes everything out below and the drums keep everything running fast. Everyone chimes in and calls and responds and speaks over one another. Every part speaks to the other, and they interlock, and layer, and break apart, and always leave space for everything. It's rain in the city, or driving fast over country hills with the windows down and the radio loud. Every moment and element holds tight to a stress and tension that seems at the edge of shattering, but never loses its cool. It's the kind of record that feels familiar and new at the same time. The most comfortable spot you can find on the fresh edge. This is just really, really, extremely excellent. Seriously killer riffs. (MM)
(Milk)

SIX BREW BANTHA / SUFFERING MIND — split EP

Polish grind legends duel it out with Victoria, Canada's grind freaks. SUFFERING MIND is one of the best grindcore bands out there and has been reviewed in these pages nearly twenty times, so little intro is needed. On their five tracks they seem to blast away with ease. Is it just my strange ears or are they sounding more and more like ASSUCK? SIX BREW BANTHA is new to me, and I like what they are doing; a slightly more metal and eclectic approach to grind—somewhat like a sloppy NOISEAR. They throw in more guitar licks and change speeds more often than the bludgeoning of SUFFERING MIND. Give this one a listen for sure. (MH)
(Halo of Flies)

SLAG –"Pose in Hell" EP

SLAG from Chicago bring a slightly more polished sound than their demo of last year, but still give the listener an air of discomfort and instability in the same way UNITED MUTATION did when I first heard them for the first time. Playful, yet ugly riffs made by dirty guitars, desperate pain-filled vocals and solid drumming are all factors of why this Midwest slab is essential. Highly recommended. (KR)
(Hesitation Wound)

SLEEPERS – "Seventh World" EP

One of the most disturbing punk vids I ever saw was late '70s SLEEPERS footage (target video I think?). These guys came off pretty fuckin' down'n'out, the music just oozes dirty needles. Like, lots of bands use heroin; this band *sounds* like heroin. Of course, once you get past the part where it hurts your brain to listen to this music, it starts creeping into your daily life unexpectedly and you keep secretly going back to it until you finally submit and realize it is one of the greatest records ever made. Five fuckin' songs even. I guess the whole affair is pretty sad, ugh…I am sorry people live through this and die young. Despite all of that, this is just a really beautiful thing, and unlike anything else. Harsh tokes. (GB)
(Superior Viaduct)

SLUSHY – "Candy/Pocket"

This is a bit sugary, but the thing about playing bubblegum pop is that you really need to have the riffs and the voice. SLUSHY doesn't, but they live up to their name with two lethargic tunes in the garage moderne style. There is reverb on the vocals and half-heartedly strummed guitars. "Candy" is a ballad and "Pocket" picks up the pace enough to keep it interesting for its two and a half minutes. (CK)
(Randy)

SMOOTH BRAIN – "One of Them" EP

Fuzzed-out poppy garage punk from Cleveland that's sometimes goofy and other times frustrated. Hooks are what make or break this style, and they have them. I get the impression that they're a lot better live than on record, but if you're into this style, it might be worth picking up. (DG)
(Dead Broke / Lost Cat / Root of Evil)

SNEAKY PINKS – "I'm Punk/Puke Pudding"

A new SNEAKY PINKS record in 2013?! *Fuck yeah!* Before there was NOBUNNY, there was the SNEAKY PINKS, a band, dare I say, even dumber than one fronted by a rabbit. "I'm Punk" borders on genius with lyrics like "I took a shit on top of your kid cause I'm so punk / I cut a fart in the face of a narc because I'm so punk." Someone *please* give this man the MacArthur grant *immediately*! The B-side is the equivalent to a *Mad Magazine* gross-out gag as interpreted by the ANGRY SAMOANS. I can't express how unbelievably happy this record makes me. The back cover says "SNEAKY PINKS

are dead," which I already thought, so I'm even more stoked this zombie of a record exists. Stoopid punk for stoopid punks to eat their boogers to. Do the right thing for once in your life and buy this record. (FU)
(Almost Ready)

SNOB VALUE – "Floating in the Void" EP

Don't be mistaken by the slow and calculated intro that kicks this off EP, 'cause what follows is anything but the generic NYHC clone I thought I saw coming. It's the first of many curveballs thrown by these Germans during the course of this smart and compelling record. The A-side recalls Boston favorites the FU's or LAST RIGHTS in the riffs and tempo respectively, while the vocal delivery, which at times veers towards the goofball end of the spectrum, echoes fellow New Englanders the FREEZE or perhaps a less grating Jello Biafra. It's a deadly combination and the B-side adds a few new ingredients to it without losing any momentum. I'm reminded of the FLEX, DIE and other newer UK bands mining various strains of the US hardcore playbook from across the Atlantic, though these guys have a more nuanced take and it serves them well. Keep it up. (JH)
(Spastic Fantastic / AccessXDenied / Matula)

SPELLING BEE – "Caterwaul" CD

Proggy noise rock by way of this duo (and sometimes trio) from St. Louis. Comes off like a cross between fellow St. Louisians (St. Louies?) DAZZILING KILLMEN and MELT-BANANA—if the latter had more straight ahead vocals. It's not easy to as they seem to change tempos almost every 20 seconds. They're not bad overall, just really confusing. This seems like it would come off a bit better live than it is on record or least an EP—it gets pretty insane and confusing over the course of a whole album. Well at least they're not at the level of MICK BARR-type wankery. (JD)
(Pancake)

SPERM DONOR – "Accidental Incest" 12"

I admit to perusing other reviews of this record before I listened to it (I was searching the internet for contact/label info…take a look at the band name and title again and you can guess how that went). I admit that my interest was all but squashed by reading two different accounts of SPERM DONOR's "twisty take on classic stoner rock" and one reviewer complimenting the band by saying "it's a sly challenge to try and make it through again." But one reviewer's opinion is certainly not mine, and (as Boomer says on *The Blitz* every Sunday night): *"That's why they play the game!"* so I dropped the needle and waited for SPERM DONOR to blow me away. I'm guessing they like '90s MELVINS, but that's about as close as I can get to praise, as *Accidental Incest* left me totally flat. The songs are heavy, but only marginally interesting, and the impact of relatively simple sludge like this relies heavily on the sonic presentation… which is lacking anything even remotely associated to power on this record. The vocals wail and serve only to distract from the slow, meandering riffs (riffs, by the way, that are the only real positive aspect of the record). The second side changes things up a bit, with the unnecessary blasting that starts "Song X" and the up-tempo NOMEANSNO-esque "Human Warehouse" and "Bertold," but the former immediately descends into the same mid tempo stoner rock-lite and the other two show that SPERM DONOR actually need to lean on those heavy riffs to make their songs sound interesting. The lazy dirge that closes the record is a perfectly suiting end…moments that are almost good, but cap off an overwhelmingly yawn inducing journey that stands as an eternal testament to thirty minutes of my life that are gone forever. (WN)
(self-released)

SPRAY PAINT – "Rodeo Songs" LP

Austin, Texas' SPRAY PAINT plays primitive avant-rock with post-punk leanings. The recording is dated yet timeless… reverb-y echoes that sound like they could have been unearthed from an ancient mixtape with PERE UBU and the URINALS. SS records from Sacramento has a track record of bringing us prime cuts of art punk and this is no exception. (AM)
(SS)

STAB – "Blindness and Lies" EP

What a fuckin' racket! It's been some time since this London four piece's demo and debut EP arrived on American shores and finally they're back with this pummeling follow-up. If you dug the previous releases, you already know the score: vicious and politically astute hardcore in the tradition of their UK fore-bearers, taken up yet another couple notches by increasingly strong songwriting, a crisper recording and impeccable packaging. I can't overstate how hard this rages—both sonically and as a triumphant synthesis of old and new. Mark 2013 as the year UKHC returned in a massive way. (JH)
(Quality Control HQ)

STINKBUGS – "Supernatural/The Mountain"

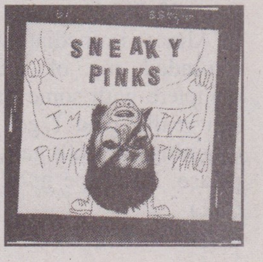
These are two tracks of psychedelic garage freakout from Brisbane, Australia. Fuzzed-out sixties grooves laid down on overused, stretched out tape pushed into the red zone. Too much echo in all the wrong places, bass solos riding over the top of distorted guitar; it's all wrong, but it sounds good anyway. (AM)
(Swashbuckling Hobo)

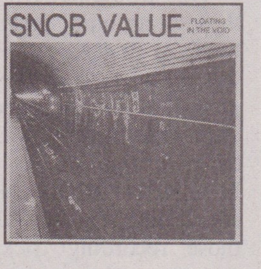
SUCK LA MARDE – "Montreal Centre-ville" EP

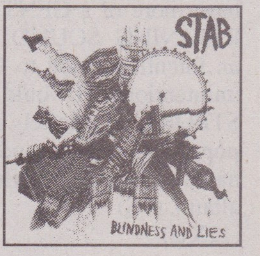
Upbeat, dirty, pop-punk from Montreal, I presume. Lots of guitar licks and octave chords take the forefront, which could sway the listener one way or the other. I personally find them a bit distracting and the vocals are of the screaming-pop-punk variety. Why on earth would you put a locked groove before the last song? Am I missing something? Bad idea. Fully competent and seemingly passionate band, but forgettable record. (MA)
(L'oeil du Tigre)

SULPHUR LIGHTS – "Cowboy" EP

Tinny. That is how I would describe this record. I think they probably also sound tinny in a live setting, that is how they have their guitars sounding. I think they may not even have a bass guitar and the drummer splashes a lot on the cymbals. The singer has a pleasantly menacing, diminutive vocal style suggesting to me that he may not actually give a flying fuck what someone like me has to say about it. For this







I thank him, as it makes my job as a reviewer a lot easier. I find SULPHUR LIGHTS to be acceptable as an opening act, however they have a long way to go if they ever hope to join the echelons of headlining talent. (GB)
(self-released)

SUSPICIOUS BEASTS – "Never Bloom" LP
This one is pretty slick. It's mid-tempo catchy pop with this great underlying twanginess. (Do not tell me that "twanginess" is not a word), and it's a little folky. Yeah it is. If that scares you, it shouldn't, because this is pretty badass. That this is a Japanese band is kind of mind blowing. For me this is very reminiscent of LPs by MUJERES and HEAD ON ELECTRIC, both of which came out in the last year or so. You might see this on my best of 2013 list. (KK)
(Alien Snatch)

SUSPICIOUS BEASTS – "Used To Be Beautiful" LP
Almost immediately, this Japanese band reminded me of REIGNING SOUND, complete with some organ and harmonica. I'm really glad I got this one. Awesome crooning over '60s garage inspired pop? Yes, please. Mix tape gold! No lyrics included. (DZ)
(Alien Snatch)

SWEET TALK – "Flash of Light" 12"
This is Southern fried garage pop strained through an unmistakable MARKED MEN filter. At first it seemed like they might be just trying to copy the band, but after one glance at the back cover it all becomes clear—the record was actually recorded by both Mark Ryan and Jeff Burke (of MARKED MEN). Not that these guys sound like the MARKED MEN, but all those recording tricks (vocal distortion, etc.) that make that band so identifiable, are also used all across this platter. These guys have more of a GENTLEMEN JESSE and REIGNING SOUND vibe, probably with an intentional nod to CHEAP TRICK and unintentional (I would imagine) nod to the STROKES. Definitely super fun stuff. Extra poppy, extra catchy and just as sweet as their names makes you believe. A solid six-song album. (FS)
(12XU)

SWORDWIELDER – "Grim Visions of Battle" CD
And the dark Lord said, "Let there be Stench!" After a couple of demos, this is the debut full-length from these Gothenburg death dealers, and they've really outdone themselves here. This might as well be titled *Hail to England* for it's allegiance to the model carved out by '80s stalwarts like DEVIATED INSTINCT and AMEBIX, creeping chorus-drenched riffs and all, but SWORDWIELDER does an admirable job of modernizing their inherently retrograde approach without ending up sounding like a false. The guitar work is top-notch, inventive and peppered with just the right amount of gloomy clean bits, while the vocals are spot-on throughout. This album has grown on me with every listen, easily worth rallying the hordes near you and giving it a spin. (WB)
(Cubo de Sangre)

TERMINUS – "Graveyard of Dreams" CD
Incredibly great UK anarchopunk band I've never heard of till now. This covers their releases from 1987-1996, but the band dates back to 1982. TERMINUS combine so many things I love: the DAMNED, ZYGOTE, '80s death rock, bits of metal and thought-provoking lyrics. "(Waiting for the) Purge" is a killer mix of super catchy guitars and vocals. "Dance with the Dead" opens with the same bass line as MDC's "John Wayne was a Nazi" mixed with NWOBHM and it grows into the best '80s death rock song you've never heard. There's full on, near hardcore speed on "Hunt the Hunt." "Bending the Rules" mixes the bass line from SODOM's "Ausgebombt" with a ripping punk anthem. "News from Nowhere" has steady, heavy riffing and another very infectious chorus. You can't go wrong with any song on this CD—*don't* pass this up! (JD)
(Bosstuneage Retro)

THISCLOSE – "Fear and Terror" EP
This EP provides yet another high-pitched wail to hail us into the dawn of a new wave of punx digging up the graves of our favorite late '80s metallic guilty pleasures! Put away your soap and pull out your hairspray; THISCLOSE isn't going anywhere. These Scottish punks provide us two titillating tracks that continue to rip *Grave New World* era DISCHARGE, but add a modern day twist with some noise, D-beat action and attitude. We are officially in era of grave new beat. Let UK86 reign supreme! (AE)
(Our Future)

TIKDOFF – "Turf Crawl" EP
This EP comes off a bit underdeveloped despite some flashes of maturity and decent songwriting along the way. The slightly melodic and aggressive EP falls a bit flat all around, yet manages to skirt the line of a total waste. I was hoping this young Perth band would rip my socks off because I really liked their cover art and was impressed by their enthusiastic approach. But the enthusiasm can only take you so far, and it definitely comes through on the record. (RM)
(Beer Fridge)

TRANCE – "Maldicion" LP
Fast, thrashy garage punk from this Spanish band. TRANCE is all RAMONES style with simple rhythms and melodic vocals, but fortunately it doesn't feel like a retread. The songs are catchy and the Spanish lyrics give them an extra kick. TRANCE seems to have an easy-going attitude, which translates to some fun songs. (CK)
(Solo Para Punks)

TRANSFIX – LP
So yeah, this is described as "goth-punk" on the one-sheet, but it sounds a lot more to me like early New Romantic meets early industrial…is that "goth-punk?"—anyone remember those old ass bands TERMINAL WHITE or PINK TURNS BLUE? Well, TRANSFIX could play with them and, anyway, this definitely falls into the "post-punk" category. There are electronic instrumentals that have ambient qualities creating ethereal synth-filled landscapes, but with live guitars, mixing live drums with a drum machine. While the music is written on the "dark" scale, there are definite lighter notes here and there. The whole album is a good mix of experimental and well-composed, total downer songs. The vocals are more blues-punk, similar to Jeffery Lee Pierce of GUN CLUB than the drama of most goth bands, but it is definitely melancholic and sad. There are tracks on here that I really like; there are some that I do not. I would tell anyone who likes MY BLOODY VALENTINE or takes hallucinogens to pick this up—either way, you'll be trippin' on it. (MB)
(Dutch Tilt)

TRUE SONS OF THUNDER – "Stop and Smell Your Face" LP
Having already made the unpleasant entirely pleasurable for a couple years now, Memphis' TRUE SONS OF THUNDER have reached the mountaintop of drooling, bleeding genius with their sophomore loaf. *Stop and Smell Your Face* is a marathon of ruined punk rock shitfire, recast as ear bacon for starving loser nerds the world over. We can only sit at their feet, looking up at their cannibalized guitars and too-hairy thighs with disgusting awe, wondering how they managed to arrange a collection of mistakes as flagrant and disastrous as these into a bonafide beauty of an LP. Music made wrong, but horrendously humorous and overflowing with twisted menace and immeasurable amounts of scree, fuzz and hiss. Every song is a punisher. Whichever one of these guys is doing the "Lookie here, Mama" back-ups in "Mother May I Now Spell Cup" ought to have a street named after him. Perfect rock'n'roll. (MC)
(Little Big Chief)

TWO WOLVES – "The Roar and Peal of Distant Thunder" LP

Pretty good noise rock mixed with a strong blues influence from New Zealand. It starts with a cover of ENNIO MORRICONE's "The Man with the Harmonica" and then delves down into the weird slide guitar/harmonica heavy rock blend of "Scalp-Hunters." Overall, they're sort of like a mix between UNSANE and ACROSS TUNDRAS. "Escape to Tijuana" is a full on surf instrumental. The title track is also instrumental although more of a twangy blues rock thing. The final track "An Unaccounted Death" reminds me of BITCH MAGNET. Not sure where they're going with some of these songs sometimes, but I'd be curious what it would be like if they either used less harmonica or ditched it entirely. (JD)
(self-released, no info)

UHRIT – "Alicebeth" EP

If you're looking for some gloomy crust this Helsinki band has got something for you. The band is mixing energetic female vocals over angry D-beat with a penchant for discordant guitars. After wading through countless terrible dark hardcore bands, it's nice to see someone doing it right. There is a bit of hardcore and doom blended in there, but the influence adds to the songs rather than interjects into them. Lyrics are translated into English and are dark, dealing with sexual abuse and grim themes, with great delivery. This is a relatively new band and I believe this is their first record. Great showing and looking forward to future offerings. (BL)
(Nunchakupunk / Tuska & Ahdistus)

UNFAIR FIGHT — "Destruction of Words" CD

UNFAIR FIGHT creates a rough/tough modern hardcore sound, but it's not exactly that straightforward. It's a somewhat odd combination of something like a heavier PROTESTANT and emo. The vocals are understandable from both singers. The male singer does very gruff singing and the female (the bass player) offers clean response vocals. All of it comes off as maybe a little too earnest, but not enough to be bad. "As The World Burns" is a completely different sound—a melodic guitar intro with a social/political sample into an emo track with multiple vocalists. Later there's a mellow section with piano that goes into a gang sing-a-long. An emo/hardcore anthem is what it sounds like… not exactly sure what to make of this CD. (MH)
(Unfair Fight / Crucial 45)

JIMMY VAPID – "Humble Beginnings" EP

Hats off for putting 28 songs on a 7". It's the pop-punk equivalent to a grindcore record. Is this guy related to Dan Vapid of SCREECHING WEASEL? Christmas must be a hoot around the Vapid family home. Pabst spiked eggnog, candy canes and singing along to RAMONE-ized carols. It's good pop-punk, catchy like the HANSON BROTHERS, but pretty much a novelty record. (RO)
(Surfin' ki)

JIMMY VAPID – "Realities of War" EP

While the VAPIDS obviously really loved the RAMONES, JIMMY VAPID is playing some straightforward, sleazy Goner Fest kinda stuff here. I can totally see me using this record to get the fuck out of the house on a shitty, lazy day. I can dig it. (DZ)
(Surfin'ki)

JIMMY VAPID – "Triangulator" EP

Okay, here's the deal. This one is easy. It's pop punk. It's catchy. I think I counted thirteen songs. I don't think any went over 30 seconds. There's a good chance they're all the same song with different lyrics. I'm not willing to invest the time to figure that out. Next. (KK)
(Surfin' Ki)

WAU Y LOS ARRRGHS! –"Todo Roto" LP

Good straight up garage rock sung in Spanish complete with funny costumes. They got the treble-y guitar, noisy drums and way too loud organ thing down pat. You got the perfect cartoon monster voiced growler up front to make this all worthwhile. There're tons of covers, of course, like any garage rock record. You can feel the sweat of wildly dancing leopard-clad youth as you make it through this all night clam bake of a record. Put it next to your COUNT FIVE, STANDELLS and COUNT BACKWURDS records. Like, wow. (RO)
(Slovenly)

WEEKEND NACHOS – "Still" 12"

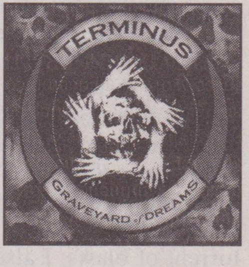
There aren't a lot of bands playing this kind of metallic powerviolence that I can get into, but WEEKEND NACHOS is certainly one of them. Not a lot has changed over the past few years it seems, other than a more refined production and a broader palette of styles from all over the brutal spectrum: death metal, tough NYHC, sludge, grind, noise, and the like; you'll find it all here in equally savage doses. Wait a sec, is that a tambourine I hear in the mix? Wouldn't be surprised as they're also one of few bands in this genre with a sense of humor and playfulness amongst all the mayhem. Gets my vote for sure. (JH)
(Deep Six)

WESTERN ADDICTION – "Pines" EP

This San Francisco four-piece plays straightforward, rough-edged, catchy hardcore, though the guitar is a little low in the mix. The lyrics are pretty clever with their rhyming and wordplay. "God Says No" is the tightest, rockin'-est track of the three, but overall it's tepid—perfect big-club hardcore, short on bile, danger, chaos and hate. (JM)
(Fat Wreck Chords)

WOLF-FACE – "Still A Son Of A Bitch" CD

Does this band always dress up as werewolves? That would get pretty warm; it's a good thing they wear basketball uniforms from the neck down. This actually isn't bad pop-punk once you look past the gimmick aspect. Some of the lyrics are a little angrier than your usual pop-punk band too, and very mid '90s in an emo core way à la J CHURCH and JAWBREAKER. The lyrics also have wolf-influenced imagery to add to the oddness. This might be best just hearing it without knowledge of the theme. Maybe I'm just not a wolf person, but I do like this band's sound. (RL)
(Mooster)



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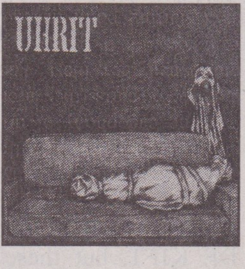

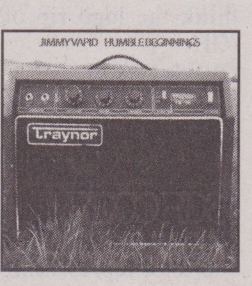

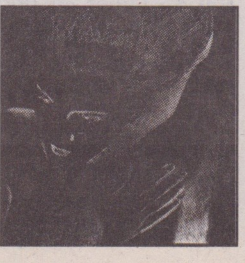

YACØPSÆ – "Krank ist Normal" CD

It's the usual blasting grindcore ear assault you'd expect from these Germans. This is an extended or "reloaded" version of their 1994 EP of the same name. While they can certainly play 1000 mph and do this extremely well, they also throw some curves: stop/starts, different guitar tones and riffs. The breaks with the vocals on "Mench" where you can hear them singing clearly is great. "Für Dich" has that early '90s pummeling death/grind tone à la NAPALM DEATH and BRUTAL TRUTH, although it's actually mid-paced. This also includes their half straight ahead / half insane cover of the CURE's "Boys Don't Cry" and a goof on NIRVANA's "Smells Like Teen Spirit." The title track goes back and forth with pretty indie sounding strums then gets *annihilated* by a fierce torrent of blasts. I also love the variety of stops/starts in "Ertrunken." Hope they er, crank out another 20 years of grind. (JD)
(RSR)

ZACHTE G HARDE P – LP

I had my reservations about this record initially because the cover looks like a really bad Euro-disco 12" single. It's just awful. Getting into the record, this band definitely wears their influences on their sleeve. For example, their record label art features a bastardized DEAD MOON logo. Yes, the band does sound a little like a Dutch DEAD MOON at times, which is no easy task, but they also thrown in elements of '90s punk and some end-times rock'n'roll. The female vocalist has a raspy, soulful voice that reminds me of a cross between Toody Cole and April from VENA CAVA. The band messes around with awkward time structures and meandering riffs that are reminiscent of DE KIFT, but these moments are rare. Overall, this LP is excellent, but I did think the logo rip off was a little tacky. (GH)
(Black Death)

V/A – "1984: Mallorca Punk Vol.1" LP

I'm a big fan of the regional compilation concept. I think it's important and fascinating to document thriving (or under-nourished) scenes as a sort of snapshot representing a place and time to share with punks worldwide, and for future punks to refer to and reflect on. Examples: *Not So Quiet on the Western Front*, *Jak Punk to Punk*, *Russia Bombs Finland*, *Grito Suburbano*, and more recently the *PDX* and *Ground Zero* comps—all of them influential and telling of specific sounds, and aesthetics to the region and era. This here is a massive collection of 25 bands from a little island off the southern coast of Spain. The spectrum of punk and hardcore represented here is wide, and the quality is high. Familiar names on here such as ASPIRINA INFANTIL, ORDEN MUNDIAL and TRANCE pull me in to discover great new bands like LOS NIKELAS, DECRANEO and DESENTERRADAS! Side A collects the more hardcore sounding bands while the punker and garage-y ones are on the flip. Housed in nice screened covers and dust sleeves with a layout featuring art/lyrics from all the bands. As someone who has been there, I'm impressed at the amount of top-notch material that can emerge from such a small island! (MA)
(1984, no info)

V/A – "The Few, The Proud – A Tribute to Negative FX" LP

Does the world really need tribute comps? This tribute to NEGATIVE FX, which has the LP songs in order, with a few extras tacked on at the end, has some standout covers, particularly 86 MENTALITY's nailing of "Feel Like a Man," but it's mostly needless covers that range from butchery to adequate. Bands include REPROACH (whose cover of "Protester" already appeared on *another* NEGATIVE FX tribute comp), RUINATION, VOETSEK, the RUNNAMUCKS, TERMINAL STATE, SEE YOU IN HELL, UNDER PRESSURE, LIFE CRISIS and so forth. From the look of things, and the roster of bands, I get the feeling that this was supposed to be released close to a decade ago. If you really want it, check dollar bins in a few years. (DG)
(RSR)

V/A — "Oi! Made in Indonesia" CD

It's definitely kind of weird to see photos of folks (in this case, folks in Indonesia) dressing in UK83 clothing of a particular (largely invented) youth subculture. And sporting band names like YOUNGS BOOT, SPIRIT OF OI! and FULL TIME SKINS. Ho hum. At least they have a SHARP logo on the back of the CD. Virtually all of the thirteen bands showcased here sing in Indonesian, which is always a plus. Despite the name, this is actually a fascinating snapshot of the Indonesian punk scene, which has only really existed since the early '90s. SKINLANDER and STA-PREST BOYS play (as one might imagine) a decent homage to English mid-'80s Oi! DOM 65 and the grandfathers of the scene, NO MANS LAND take a more melodic approach to the ol' punk, while MOONSTOMP and UNITED BLOOD are obviously revealing in '90s Yank hardcore. The NAGNAGNAG (taken from the CRACK song?) are the only band to feature women on this comp, but the show-stealers for my money are FULL TIME SKINS. Despite the awful name, they mix some excellent melodic hardcore with horns and a bit of reggae! And it works! Comes with a (very) handy booklet with pictures, liner notes, and band info. (RK)
(Aggrobeat)

V/A – "Philadelphia Cock'N'Roll Showcase" LP

Not quite the sleazy dangerous record you'd imagine from the stellar title. A comp of youngish Philly bands. Starts off with the EERIES who seem to be overindulging on the downers with their lurpy British '60s worshiping pop. Not bad but pretty dragging and limp. Next up we get another band using the name the SHAKES. They have a big ole cheap organ up front and a singer that sounds like PRINCE. Their crappy recording style kinda enhances this greatly, lots of '60s soul influence. The PUSSY DOGS have a great name and remind me a lot of the DEVIL DOGS complete with raunchy sax player. I wish they would speed it up a notch, but not bad. The SPITES carry on with the trashy rock'n'roll sound with a whiney distorted voiced singer; they reminded me of a watered down TRUST FUND BABIES. The B-side's the winner, but it's a decent record that could use a little more cock and a little less roll. (RO)
(Piss Drink)

V/A – "Stuffs Vol. 2" LP

This comp starts off really great with a band I just discovered last month PIERRE ET BASTIEN. I don't know what "Stress & Paillettes" means, but I really like how it sounds. The tune is simple, but with this catchy guitar riff and aloof French vocals. Then into LES CHOEURS DE LA MER NOIRE who plays cool, demented electronic music with a monotonous drum machine and a lethargic singer with an evil voice. His voice reminds me of JON WAYNE. I had to listen to their track "Dryer" multiple times before moving on to the next song. It's that great. KRAESJ NORMAL (aka CRASH NORMAL) "On My Knees" is the best song on side B. It is an electro-new wave song with a super catchy bass line and laid-back vocals. It sounds cool. PLASTO BETON is panic rock at its most manic. Their track "Femme du RPR" is noisy and anxious and short. I think I like all the French bands the best, but I have always been a bit of a Francophile. Also included are songs by ACID BABY JESUS, DAN MELCHIOR, THE SOUPCANS, SHAKE SHAKE BOLINO and more. This is a great comp and all the best songs are unreleased so you'll want this. (CK)
(Compost Modern Art)

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12XU: 12xurecs.tumblr.com
50 Year Storm: 50yearstormrecords.tumblr.com
A389: PO Box 12058, Baltimore, MD, 21281
A Mountain Far: amountainfar.tumblr.com
Aarght: aarghtrecords.com
Access Denied: accessdenied.blogspot.de
Aggrobeat: agrobeat.com
Almost Ready: liquorstorenj.blogspot.com
Alien Snatch: Rodenbergstr. 31, 10439 Berlin, GERMANY, aliensnatch.de
Analog Freaks: analogfreaks.net
Angry Chuck: angrychuckrecords.com
Angry Voice: angry-voice.de
Autonomy: autonomy.blogspot.com, withouthatredwithoutfear@gmail.com
Bad Hair Life: bhlrecords@gmail.com
Bad Vibrations: badvibrationsrecords@gmail.com
Behind the White Door: behindthewhitedoor.co.uk
Big Money: bigmoney recordings.com
Black Death: blackdeathrecords.com
Blame the Victim: blamethevictim13@gmail.com
Boss Tuneage: bosstuneage.com
Beach Impediment: beachimpedimentrecords.blogspot.com
Beer Fridge: PO Box 130 Margaret River, beerfridge@westnet.com.au
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Contraszt!: diyordie.net
Cricket Cemetery: cricketcemetery.storenvy.com
Cub of the Woods: cubofthewoods.tumblr.com
Cubo de Sangre: PO Box 44551, Kamuela, HI 96743, cubodesangre.com
Dead Broke: 139 Huber Ave. Holbrook, NY 11741, deadbrokedistro.com
Deep Six: PO Box 6911, Burbank, CA 91510, deepsixrecords.com
Desordre Ordonne: desordre.bigcartel.com/products
Die: diecunt.bandcamp.com
Dirt Cult: dirtcultrecords.com
Dirtnap: dirtnaprecs.com
Distort Reality: distortreality.storenvy.com
Dusty Medical: PO Box 1981, Milwaukee, WI 53201, dustymedical.com
Dutch Tilt: 2216 9th Ave SW, Olympia, WA 98502, dutchtilt.net
Easter Bilby: ineedinsulation.blogspot.com
Emancypunx: emancypunx.com
Even Worse: evenworserecords.com
Fat Wreck: 2196 Palou Ave, SF, CA 94124, fatwreck.com
Gaphals: gaphals.se
Goatshead: goatshead.bigcartel.com
Guitars & Bongos: guitarsandbongos.com
Halo of Flies: haloofffliesrecords.com
Halvfabrikat; halvfabrikat.net
Hardcharger: hardchargermusic.wordpress.com
Hardcore Kitchen: hxcxk@pf.highway.ne.jp
Hardware Records: hardcore-records.com
Heart First: heartfirst.net
Heartless Folk: heartlessfolk.bandcamp.com
I.corrupt: icorruptrecords.wordpress.com
I Want The Moon: iwantthemoonband.com
Imminent Destruction: imminentdestruction.bigcartel.com
Internal Rot: internalrot.bandcamp.com
Iron Lung: PO Box 95521. Seattle, WA 98145
Jerkoff: jerkoffrecords.com
Kängnäve: kangnave@gmail.com
Kick It!: kick-it.bandcamp.com
Kink Records: kink-records.de
L'Oeil du Tigre: loeildutigre.org
La Distroy: www.ladistroy.fr
Learning Curve: PO Box 18378, Minneapolis, MN 55418, learningcurverecords.com
Little Big Chief: littlebigchiefrecords.blogspot.com
Longshot: longshotmusic.com
Loon Balloon: loonballoon.bigcartel.com
Lost Cat: PO Box 2121 Saint Cloud, MN 56302, lostcatrecords.org
Mankind Disaster: mankinddisaster.blogspot.com
Matula: matularecords.de
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Mind Cure: 3138 Dobson St, Fl #2. Pittsburgh, PA 15219, mindcurerecords.com
Miravoice: miravoice.info
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NE! Records: nerecords.se
Negative Desire: negativedesire.bigcartel.com
No Breaks: 184 Rogers St. NE #301, Atlanta, GA 30317, nobreaksrecords.com
No Front Teeth: nofrontteeth.co.uk
No List: nolistrecords.com
No Sanctuary: nosanctuary.pl
North Cult: northcultrecords.bandcamp.com
Nunchakupunk: runchakupunk@gmail.com
Our Future: thisclose86@gmail.com
Pancake: pancakeproductions.net
Permaculture: dvoracsko@yahoo.com
Primeval Sounds: primevalsounds.bandcamp.com
Pumpkin: pumpkinrecords.co.uk
Quality Control HQ: 14 Artisan Mews, Warfield Road, London NW10 5GL, UK, qualitycontrolhq.bigcartel.com
Randy: randyrecords.blogspot.com
Regurgitated Semen: hate-ape.blogspot.com
Remiss: remiss_records@mail.ru
Riotous Outburst: myspace.com/riotousoutburstrecs
Rok Lok: roklokrecords.bandcamp.com
Root of Evil Collective: rootofevilcollective.com
RSR: Strasse des Friedens 45 07819 Mittelpoellnitz, GERMANY, srec.bigcartel.com
Rumble Fish: rumblefish.ru
Rust and Machine: rustandmachine.storenvy.com
S-S: s-srecords.com
Sangesuga: sangesuga.bandcamp.com
Scarecrow: distro@scarecrow.gr, scarecrow.gr
Secret Mission: secretmissionrecords.com
Sex Sheet: sexsheetrecords.com
Signaler Från Ovan: Nässelstigen 41, 16565 Hässelby, SWEDEN, signalerfranovan.bandcamp.com
Sieve Sand: sieveandsandrecords.bandcamp.com
Slovenly: PO Box 204, Reno, NV 89504, slovenly.com
Solo Para Punks: soloparapunk.es
Sorry State: sorrystaterecords.com
Spastic Fantastic: spasticfantastic.de, Gneisenaustr. 6, 44147 Dortmund, GERMANY
Static Shock: staticshockrecords.com
Stik Man: stikmanrecords.com
Stonehenge: stonehengerecords.com
Sulphur Lights: sulphurlights.bandcamp.com
Superior Viaduct: PO Box 193563 San Francisco, CA 94119
Surfin'ki: surfinkirecords.bigcartel.com
Swashbuckling Hobo: swashbucklinghobo.bigcartel.com
Sweet Rot: PO Box 78025, Vancouver, BC, V5N 5W1, Canada, sweetrotrecords.com
Tercermundistas: PO Box #907, 710 E. Ysidro Blvd, San Diego CA, 92173, tercermundistas@yahoo.com
The Day Man Lost: thedaymanlost@hotmail.co.uk
They Live!: theyliverecords.blogspot.com
This Charming Man: thischarmingmanrecords.com
Throwing Things: throwingthingsrecords.com
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Walking Is Still Honest: walkingstillhonest.blogspot.com
Wanda: wandarecords.de
Waste Of Time: facebook.com/wasteoftimebooking
World's Appreciated Kitsch: wakhc.blogspot.com

DEMOS

Send cassettes and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Please note, anything other than vinyl or CD will be reviewed in this section. CD-Rs with no artwork will not be considered. Reviews by Juliana Almeida, Vanessa Asswipe, Matt Badenhop, Robert Collins, Amelia Eakins, Oscar Gutierrez, Greg Harvester.

ALONERS – Another one from DC. This band presents a super good recording and their tape cover is a guitar pedal. Their sound is rough and melodic at the same time, maybe bringing something like HOT WATER MUSIC to my mind. (Juliana) (6-song cassette, lyrics included, aloners@dead-city.org)

ANO – *Shit Just Got Real!* – If I say the songs are real bratty and tell you that I mean that as a serious compliment then does it make sense? Jerky beats and a snappy (snarky?) attack, London's ANO are infectious without hooks, catchy without melodies (aside from the final—and best—track "You Stop My Time"). In your face with tons of *presence* (which is different from *attitude*), mostly mid-tempo, mostly lo-fi distortion free and marginally abrasive punk. The whole band is leaving it all out there, skills be damned…I'm sure they get saddled with the Riot Grrrl tag more often than they would like, and while it's not wholly inappropriate, I think that pigeonholing ANO does them a disservice. *Shit Just Got Real!* sounds, well…real. (Robert) (8-song cassette, lyrics included, anopunks@gmail.com, anoano.bandcamp.com)

APPLE SHIFT SEVEN – *Too Old to Care* – What exactly are you too old to care about? These guys offer up seven fairly decent garage punk tunes with a playful tone. They open up for GBH, STIFF LITTLE FINGERS and BUZZCOCKS, but it's nearly 2014 so who gives a shit. No I think I'm making a connection with the title… (Matt) (7-song CD-R, no lyrics, www.appleshiftseven.co.uk)

ARSE MOREIRA – *Discographia* – Spastic screamo in the '90s tradition. More mathy than is probably necessary and less all out attack than say…MOHINDER, but there's something pleasant about traveling backwards in time. I'll take the long meanders all day long, perfect respites between explosions of chaotic emotion. Mexico City area band active from 2005-2008. (Robert) (12-song cassette, no lyrics, desordre.bigcartel.com)

ATOMICK – *Never Work* – My third bassless demo review this month, but I can assure you that there is no lack of low end on this recording. Guttural grind clashes unceremoniously with crushing slow riffs, throaty screams and piercing metal howls. Relentless blasting is apparently the order of the day, and the while approach teeters on barbaric deathmetal, this attack is punk as shit — and also terrifying. (Robert) (19-song cassette, no lyrics, www.facebook.com/hygienerecords)

AUBE – *V.L.O.M.* – A few Canadians absolutely nailing the dark/goth punk thing — swagger in the vocals, single note guitar meandering melodies and an impossibly danceable beat. If this revival is your thing, then AUBE is absolutely your jam. (Robert) (6-song cassette, lyrics included, m.smith08@live.ca)

AUSTRALIA – *Robot* – Indie/garage punk with catchy songs masked by overly distorted vocals and '80s synths. It is easy for me to imagine a world where this band hooks up with some JACK WHITE type dude who tweaks them just the right way and they release the song of the year and everyone sings along at halftime in the super bowl. It's seriously that catchy. But until that happens, the AUSTRALIA (who are from Italy, by the way) we get is infectious, dirty, soulful and excellent. (Robert) (6-song CD-R, lyrics included, facebook.com/australiaband)

BATTLESCARD – *Speed Chaos* – A touch more subdued than 2011's *Motorcharge* tape, these Yokohama rippers add just a little more guitar melody into their breakneck Japanese hardcore this time around. "Yokohama City is Burning" dips into EXTINCT GOVERNMENT territory, with gruff vocals and a screaming guitar lead, but the other three tracks are straightforward, foot to the floor, fist in the air burners. (Robert) (4-song cassette, no lyrics, Black Konflik, PO Box 28 27600 Raub, Pahang, MALAYSIA, blacxkonflik.blogspot.com, battlescard@hotmail.co.jp)

BLACK PANTIES – The prolific BLACK PANTIES toss out a two-song Halloween Cassingle on the always-interesting label, Lumpy Rex. Side A, "Graveyard Sale," is sort of mock-spooky/creepy and would be a throwaway without the Halloween theme. Side B, "I'm a Goddamn Trashcan," is a scorcher of bizzarro, wild-punk, edgy, reverb-vocaled slop! So fucking good! A wild fuckin' blast of energy! (Greg) (2-song cassette, lyrics included, spottedrace.bigcartel.com)

BLANKET OF M – *Surrounded by Degrees* – Tuneful and slightly compelling DIY pop-punk from a small Texas town. They appear to have a slew of other releases out and it's evident in their sound that they've been at it for a while. Half of these songs are very polished and cursed with gobs of digital compression, while the other half is quite a bit more raw sounding. Overall, not particularly memorable to me, but if you like solid pop punk with stock riffs and clear sing-y vocals, you'll appreciate this. (Matt) (12-song CD-R, no lyrics, $5 ppd, cusser56@yahoo.com)

BRAINxTOILET – *Here's to Giving Up* – Churning downtuned grind. Death metal production, dual high/low vocals with none of that creaky frog metal crap, this is pure power. Nothing reinterpreted or reinvented, but their efforts were instead focused on doing something really, really well. Success. (Robert) (7-song cassette, no lyrics, brainxtoilet@gmail.com)

THE BUTCHER PROJECT / FILTHY CHARITY – FILTHY CHARITY does grind with a sort of thin production and two vocalists – one snarling and one hollering. Everything sounds a bit separated and loose. The BUTCHER PROJECT is sort of tough hardcore with some chuggas and breakdowns, but in more of an awkward way than a tough way. Some of the straightahead fast parts are ok, but the sterile digital recording and weird china cymbal kills it for me. (Matt) (10-song CD-R, no lyrics, neanderthal-prod.bandcamp.com)

CHAIN RANK – *The Grip* – Fucking scorching hardcore from Boston. Not a stinker of a riff on here, and the drumming is pummeling and even catchy at times. It's tough as nails, but evades the "boneheadedness" I always feel from similar bands. I can't speak on any comparison to current popular Boston hardcore bands, 'cause though I've heard a lot about many of them, I haven't bothered to check any of 'em out because hype has a tendency to deflect me. But if this is any indication of what's going on over there, I've surely been missing out. An absolute must for fans of hardcore. (Matt) (7-song cassette, lyrics included, twerpjerk.tumblr.com)

CHILD MEADOW – *Crispy BBQ Tofu Burger* – French emo/punk originally released as an LP in 2011. Forceful and insistent, fast paced with perfectly raspy vocals. (Robert) (11-song cassette, lyrics included, desordre.bigcartel.com)

COLUMN OF HEAVEN – *Failures* – Dark, noise drenched aural desperation from Canada's most intense intellectual grinders. Not a reinterpretation of their sound, this tape is an entirely different side of the band…mesmerizing and carrying a weight not even remotely attached to their amps, this is heavy, as in it weighs on your soul. Sparse industrial noise interwoven with despair-laden missives. This is fucking incredible, now good luck finding a copy. (Robert) (?-song cassette, no lyrics, no contact info)

COUNCIL TAX BAND – Dished out as a bullshit "promo" for a split EP (a promo that only features one of the bands on the split) and accompanied by a one DIY sheet that tells me I'm supposed to wash the balls of this Bedford, England outfit because they are, like good (or something). The sounds are mostly pleasing; adult and advanced, well produced mature punk with gruff vocals singing in unison with a prog-rock synth (that combination of elements threw you for a zinger, eh?). Just two songs here, but it's an advanced thing going on (despite the asinine presentation) and quite intriguing. (Robert) (2-song CD-R, no lyrics, counciltaxband@gmail.com)

THE CRASH HOUNDS OF AMERICA – *Sewer Loving* – I can't imagine this appealing to anyone outside the band's circle of friends. It's mostly just out of tune rambling over a kick/snare beat and another instrument squirreling around in the background. Obnoxious. (Matt) (13-song cassette, no lyrics, $3 ppd, Hot & Ready records, 2700 White Ave. #3, Chico, CA 95973)

CREEPING PINK – Lazy description: early LIPS meets JAY REATARD and they listen to TANGERINE DREAM. Well thought out and intelligent review: This borders on a psychedelic garage punk masterpiece. CREEPING PINK is a dude, and he wears many hats on this cassette, from droning repetitive JOY DIVISION by way of VELVET UNDERGROUND styled jams to spaced-out atmospheric aural collages. The tape is split into two parts, CREEPING PINK'S NEVERNEVERLAND on one side and THEE CREEPING PINK SOUND on the flip, and both exercises are incredibly successful. I don't quite know where this shit is meant to land, but I'm glad it fell into my lap. (Robert) (14-song cassette, no lyrics, www.gloryholerecords.com)

CRYPTICS – *Black Lucy* – Cheesy but decently played punk rock (emphasis on the rock) from Jersey Island. Sort of reminds me of a more contemporary version of the VIBRATORS, minus the spunk. Oh god — there's a harmonica on one song, excessive use of the wah-wah pedal and lots of corny lyrics about trying to lure women. This seems to be older dudes that rock out on the weekends and send two pages of promo crap in with their EP. Not interested. (Matt) (5 song CD-R, no lyrics, the.cryptics.jsy@gmail.com)

DEADASDUCK – Heavy and slow for all you stoners. Songs are well composed and have the right elements of the style, but this thing is suffering because of two things: the thin-digital recording trap so ubiquitous these days and major tuning issues. I'm sure it's way more devastating live. Nice screened re-sealable packaging. (Matt) (4-song CD-R, no lyrics, soundcloud.com/saxamonium)

DEADPANZIES – *Floral Punx* – Bratty, screamy girl punk from Oakland. With just a bass and drums the vocals carry out the sound to make these songs noisy and chaotic in the best way. What I love about the vocals is that they're playful and daring, sounding coy on some parts and then erupting into blood-curdling screams. The bass lines keep it dark, while the drums keep it pop. My favorite tracks are "Boneyard," "Life Style Choice" and "Shitty Nihilism." The overall production of this demo is exactly what I want to hear when I listen to a tape. This is lo-fi punk that's DIY as fuck. (Vanessa) (7-song cassette, no lyrics, $5 ppd, www.soundcloud.com/deadpanzies-1, flanagankatie14@yahoo.com)

DEAD WIFE – *Night of the Living Dead Wife* – A Halloween themed tape (or band?) from Quebec, DEAD WIFE dishes out dark and twisted punk. Snotty and menacing, they trample over songs as much as they play them and lurch though three snarling tracks on one side. The whole thing is a like a drunk giant stumbling through a wet alley, huge and terrifying but impossible to turn away from — "Taco Shit" is the rager on the first side and the flip is filled with amateurish Halloween sound effects and random noise. (Robert) (4-song cassette, no lyrics, m.smith08@live.ca)

DEM SCIENTIST – This tape compiles all the songs of a little known punk band from Freeburg, IL that existed from 2010 to 2012. They play totally fucking energetic, garage-y pop-punk (emphasis on the punk) that is catchy, raw, inspired and obviously a product of small town boredom. If you're like me and grew up in a small town fighting rednecks, drinking too much soda and doing everything you can to leave, you'll really get into this. It includes the most heartbreakingly real account of small-town punk in the liner notes. (Greg) (12-song cassette, no lyrics included, Lumpy Rex, spottedrace.bigcartel..com)

DIE HOMBRE – Amateurish and bland pop punk from France. The mix suffers a bit from the guitars being buried low in the mix under unnecessarily loud drums and vocals. Not an original moment on the whole CD-R and not ready for Fat Wreck Chords. (Matt) (5-song CD-R, no lyrics, diehombre.bandcamp.com)

DIRTY KILLS – *Stoved In* – Sweet, sappy and dripping with saccharine. This is a combination of THIS BIKE IS A PIPE BOMB mixed with JAWBREAKER and injected with caffeine. I envision this band playing a lot of pop punk kitchen/basement shows surrounded by fixed gears, cute haircuts, ironic garb and vegan cupcakes. Definitely a feel good band for those who love pop-punk that is slightly emo. (Amelia) (8-song cassette, lyrics included, $5 ppd, PO Box 513, Thessalon, ON, POR 1L0, CANADA, dirtykills@outlook.com)

DISINTEGRATOR – *No Life 'til Crossover* – Despite the title, this sounds like top-notch high speed metallic fastcore to me. Sure, the guitarist sounds like he'd rather be playing for SODOM, but the whole operation is just tweaked enough to prevent any metal comparisons. Don't take this as a negative, as DISINTEGRATOR fucking *shreds*, I just don't think it falls in with what most folks might be expecting with the "crossover" label. Blistering high-energy fastcore/thrash, I look forward to the sounds these dudes are going to make in the future. (Robert) (6-song cassette, lyrics included, disintegratoraustralia.bandcamp.com)

DISORDER – *Mental Disorder EP* – There's something that just feels right about popping this piece of history into a cassette deck instead of onto a record player. An essential piece of howling distorted UK hardcore punk, officially reissued. Only complaint is that the cover is glossy and too clean, but I have beer that is ready to be spilled, so that complaint will be gone soon enough. Cheers! (Robert) (6-song cassette, lyrics included, Black Konflik, PO Box 28, 27600 Raub, Pahang, MALAYSIA, blacxkonflik.blogspot.com)

DIVIDED MINDS – Punk from Zagreb, Croatia. Reverbed guitar and vocals give it a garage feel, but the drums are on the faster side. Jerky and angular rhythms keep this from being too predictable, and the vocals remind me of the ZERO BOYS, which is definitely a good thing. Kind of weird mix with the bass way up front and the drums way in the back, but overall I dig the band. (Matt) (6-song cassette, no lyrics, doomtownrec@gmail.com)

DOKUMENTIA – *Kouallinen Lihakirveitä* – Basic metallic hardcore from Finland. Melodic almost to a fault, but it's the same kind of melody one might find on mid-era PRIEST records, which kinda flies in the face of the band's overall sound. There's a vibe that certain Eastern European bands pull of — it's totally simple but somehow mature… tough to explain, but DOKUMENTIA manage it here (they've been a band since '99, so the mature part shouldn't really come as a surprise). (Robert) (14-song cassette, no lyrics, www.dokumentia.net)

THE DOMESTICS – *Live at Gullivers* – Ripping live set from a gruff meat and potatoes hardcore punk band. Dual vocals, heaps of energy and 1-2-1-2 punk that leaves little to be desired — a snotty delivery and a feisty start/stop attack. "*This one's called "Get Fucked"*, and it's 0:42 of magic — what more do you want? (Robert) (15-song CD-R, no lyrics, hobopope.bandcamp.com)

ELEPHANT RIFLE – *Dirty Pillows Mixtape* – I kept hearing "days are short/nights are long" and I realized that although these guys are like the SPITS in a K-hole (minus a drum machine) — they're totally chanting the Ramones here. But don't be mislead — this is nasty, abrasive noise rock band with a gritty disposition. This tape gets a little weird and far out at times, but I can only imagine the fucked up things one sees living in Reno — it has definitely tainted this band. If sweaty noise rock is your thing, check this out! (Amelia) (5-song cassette, no lyrics, Human Terrorist Record Collective, 1033 University Terrorist, Reno, NV 89503)

EVIL BEAVER – *The Beaverly Hills Sessions* – According to the letter included with this submission, EVIL BEAVER are a self-proclaimed big deal. Apparently this "critically acclaimed American punk duo" did a European tour as well as USA and Japan. Additionally, according to EVIL BEAVER, they continue to enthrall audiences world wide with their unique showmanship and the highest caliber of musicianship. Gag me. This sounds like college art school whine rock in the vein of DINOSAUR JR. The vocals are really uppity and grating and the music is soft and drone-y. This did not get my goat, but it may get yours! (Amelia) (6-song CD-R 705 N. Poinsettia Place, Ste. #1, Los Angeles, CA 90046, evilbeaver@evilbeaver.us)

EXTRA FEELER – *Queen for a Day* – First off, this tape rules. Secondly, it features the unmistakable vocals of Gaybob, who previously sang in DIRTY LOOKS, BEER GARDEN and DIRTY MARQUEE, among others. Most of the songs are played at breakneck 4/4 speed and every song is catchy and forlorn as fuck. I don't even know what to compare them to…a more straightforward SIREN SONGS? They play with the quality and tightness I've come to expect from members of the aforementioned bands, as well as TWAT SAUCE and ONION FLAVORED RINGS. Anthemic in all the right ways. (Greg) (8-song cassette, no lyrics, deadbrokerecords.com)

FISSURE – I had the pleasure to play with these guys in Oakland. FISSURE is from LA and it seems they have been playing a lot over there lately. Sound can be described as powerviolence, super fast in most parts, but definitely with some different elements, some slow breakdowns that sound like CONVERGE and other '90s hardcore bands. (Juliana) (8-song cassette, lyrics included, fissurehcpv.bandcamp.com)

FLESHHEAD ATTACK – A young German punk outfit with great snotty vocals that remind me of NEO CONS or the FAIRFUCK, and really good guitar riffs. There's a thrash moment here and there, but it mostly charges at a bouncy mid-tempo. This is just the right length. Six tracks, none exceeding 1:45. Cool demo! (Matt) (6-song CD-R, no lyrics, fleshheadattck@web.de)

FRANS HÖYER – *Kuuhun Ja Takaisin* – Truly challenging electronic music. Take chaotic garage punk and shit-fi noise-core and translate them entirely to keyboards and analog electronics. Sometimes nonsensical, the result is closer to an aural collage than anything we might traditionally consider punk…though perhaps that's exactly why it's so punk. So far out there man…listening to this is like taking a journey, but having no clue where you are going. At first I was confused, then intrigued, but before the first side was over I was just amazed. I don't know what they were trying to do, but the primitive electronic assault of FRANS HÖYER is the best thing I've heard this month. (Robert) (8-song cassette, no lyrics, Jussi Reittu, Vanamokatu 1 a 3, 80130 Joensuu, FINLAND, franshoyer@lavabit.com, franshoyer.bandcamp.com

FREEDOM CLUB – *Starting A War* – Bubblegum punk with that gloomy Portland undertone that channels the WIPERS. The really catchy and simple choruses make this band easy to sing a long to even after the first listen. FREEDOM CLUB is similar to bands like AUTISTIC YOUTH, which makes sense as they just went on tour together, and NEON PISS. They border on the melodic side of punk, but I can see them straddling multiple genres within the punk umbrella and even holding their own on a garage or hardcore line-up. This tape will appeal to punks with a myriad of tastes and this band is good live — definitely worth a listen! (Amelia) (5-song cassette, lyrics included, 6376 N. Vancouver Avenue, Portland, OR 97217, freedomclubpdx@gmail.com)

GOUGE AWAY – Another demo from DC this month. It seems there is a bunch of stuff coming out from there! This one brings a more melodic sound, also rooted in the '80s, actually reminding me other bands from DC like DAG NASTY, but in a more raw format. (Juliana) (3-song cassette, lyrics included, gougeawaydc@gmail.com)

HALFRICAN / WHITE PAGES – HALFRICAN hails from Scotland and plays a reverbed-to-hell blend of surf, garage and pop. Catchy songs, but I'd like to know more about the band name before fully jumping on board. WHITE PAGES is from Boston and has a garage punk sound with atrocious distorted whiney-vocals. The energy is there, but the songs are unmemorable and the vocals kill it for me. (Matt) (7-song cassette, lyrics included, cantstandyarecords@gmail.com)

HANG THE OLD YEAR – Genre bending prog/metal, atmospheric and very mature. Perhaps this is a band for "musicians" and certainly not for your average punk listener—sweeping melodies, drawn out compositions and long soundscapes—it's deep shit man. (Robert) (3-song CD-R, lyrics included, hangtheoldyear@gmail.com)

HARSH WORDS – Sometimes it's the songs that attract you to a band, sometimes it's their sound, and sometimes it's just an indescribable thing that you can't quite put your finger on…and every now and then you get all three. Georgia's HARSH WORDS are a force, lumbering awkwardly at breakneck speed, daring you to climb aboard their train. Riffs are maniacal and neurotic, but (almost always) within the context of thrashing hardcore, the guitar leads are short and effortless, making me hit "*rewind*" more than once to make sure I actually just heard what I thought I had just heard. This slab is hopelessly on point. "*Hammer of life, slams your ass, crashing down / Fucking mosquito! / Maybe it's not punk / Maybe you're not fucking punk / Now you've got a mortgage / Now you've got a wife / Now you've got new problems / To your new stupid life / Now you've got some dumb ass fucking kids / New fucking problems / Fucking mosquito.*" (Robert) (9-song cassette, lyrics included, Jason, 180 Beulah Ave., Athens, GA 30601, harshwordsathens.bandcamp.com)

HÄVITTÄJÄT – Real punk and real vicious, this tape is no filler. 1-2-1-2 bucket drumming with snarled Finnish vocals and nasty feedback. Vocals are Matt Doom—so be warned. This band is for lovers of Swedish and Finnish punk by way of Melbourne with the backbone of a proper DISORDER upbringing. Self described "paskatahra hardcore" which means "shit stain" — this sound is not pretty. By the way, HÄVITTÄJÄT means "fighter" and these boys are proof that the fight to keep punk alive is still going strong. Keep an ear open for the 7" on Hardcore Victim. (Amelia) (6-song cassette, no lyrics, contact at your own will, Suffocating Madness records, stranglingmadness@gmail.com)

HEALTH PROBLEMS – *A Glut of Plastic* – Guitar-free avant-punk, reverb drenched vocals and an approach that is closer to art than hardcore (though could easily be classified as either). Super anxious sounding, and a weird live presence is strongly implied by these sounds. If nothing else, this leaves me curious. (Robert) (4-song cassette, lyrics included, healthproblems.bandcamp.com)

HEDLOK – Bitter and sinister old school thrash/death metal. Though sparse, the leads suggest a band advanced far from the raw representation of this four-song creamer, but the rough edges suit these maniacs just fine. Simply killer. (Robert) (4-song cassette, no lyrics, hedlok1.bandcamp.com)

THE HOTELS – *Leslie* – Over-produced, sterile indie pop with grunge guitars. This shit sounds like WEEZER, who are fucking horrible and this blows. (Matt) (5-song cassette, no lyrics, muckmanrecords.bandcamp.com)

JAPANESE BREAKFAST – *June* – As a concept release, this is intriguing. Two people write and record one song a day for the month of June, and *June* is the result. Predictably minimal and surprisingly introspective sounding—there are no lyrics, so that might just be a result of the presentation. One person from LITTLE BIG LEAGUE and one from SLUTEVER, JAPANESE BREAKFAST can easily pass for a deconstructed combination of those two outfits, but I confess that I prefer these 30 missives to either of their "main" projects. What if MOLDY PEACHES never tried to be funny and sounded sleepy? (Robert) (30-song cassette, no lyrics, Ranch records, 1812 Vineyard St., Philadelphia, PA 19130)

JAPANESE FURNACE – With a different recording, this could be (just another?) really solid slab of testosterone-fueled East Coast hardcore. But with the absent low end and the damaged guitars twisted into a barely recognizable aural blitzkrieg, I'm left wondering what exactly JAPANESE FURNACE is trying to do—and I think that's the intent. This is not Noise Punk 2K13, the approach is more in line with Rust Belt desperation, but the sound is from another planet entirely…and the shit is fucking *pissed*. It's as if these dudes have harnessed an army of power tools and manipulated them to play hardcore. New and very chaotic sounds within the confines of something we all understand. I like it. (Robert) (4-song cassette, lyrics included, no contact info)

JERKY BEATS – *Play Songs for Lovers* – Sharp snappy punk that kinda sounds like their moniker. I hate to bring up the obvious, but this would be way more interesting if they had a guitar, but I guess folks gotta keep trying something different (even if it's the same different thing that already didn't really work for the last dozen bands who tried to leave a damn near crucial instrument out of their line up—there are exceptions, of course, but JERKY BEATS are not one of them). That said, listeners will be treated to fuzzed out bouncy numbers that'll have them bopping all over the damn room, singing along with the distorted (but exhausted sounding) shouts of Mild Phil. Now get a six string (or at least a keyboard or some shit) and I'll be sold. (Robert) (5-song cassette, no lyrics, thejerkybeats.bandcamp.com)

KADONNEET TOVERIT – *Vihaa Ja Katkeruutta* – Somewhat interesting Finnish rock with some punk elements. I'm kind of into the awkward and melancholic vocalist. It's sort of reminiscent of the late-'70s/early-'80s Finnish bands that had that quality. There are some cool melodic ideas throughout the CD-R but the songs are too loooong and "alt rock" sounding. (Matt) (8-song CD-R, no lyrics, www.kadonneettoverit.fi)

KAPPA CHOW – Mid-paced garage punk, cocky vocals and a '60s by way of desirable modern subculture delivery. KAPPA CHOW appears to a side project of sorts from someone from ASTRAL JUNK (as if that means anything) — though this is less retro, more rocking and more cohesive than that might suggest. Two lineups, two different sessions, all hard rocking punk — the shit is smart and good, and you should do yourself a favor. (Robert) (10-song cassette, no lyrics, 7 Lorne St., Apt. 3, Sackville, New Brunswick E4L 3Z6 CANADA)

KILL EVERYONE NOW! – It took me three songs to figure out who the singer reminds me of… and then my heart sank when I realized it was the dude from SYSTEM OF A DOWN. And then I started to realize that KILL EVERYONE NOW! isn't really all that far removed from commercial sounding "aggressive" alternative rock. They do it well, and some of the tracks are pretty interesting, but I think this falls pretty far from most of the music most punks listen to—adult punks who used to listen to hardcore but have outgrown it? Maybe. (Robert) (6-song CD-R, lyrics included, killeveryonenow.official@gmail.com)

KOMPLOTT – This band is from Milan, Italy, and some members have recently toured USA with their other band HOLY. This is their D-beat project, reminding me ANTI-CIMEX and DOOM and great bands like these! Songs in Italian. This tape was put out by Flophouse records from DC. (Juliana) (6-song cassette, no lyrics, www.flop-house.net)

KREMLIN – A European reissue of both KREMLIN demos on one pro-dubbed tape. I think most people who are paying attention already know this band, so I won't take too much space hyping it. Stripped down, raw, basic hardcore punk at its best. Some influences worn on their sleeve, but the music speaks for itself. (Matt) (10-song cassette, some lyrics included, outsidertapes.tumblr.com, idontbelonghere84@gmail.com)

THE MANDATES – Power pop by way of '77 NYC punk rock'n'roll. Crazy catchy and hopelessly infectious jams from a Calgary band clearly not afraid of revisiting a few tired (but effective) hooks. Absolutely nothing new here, but sometimes there's nothing wrong with that. Cassette version of the LP on Mammoth Cave that is already sold out. (Robert) (11-song cassette, no lyrics, www.experienceshake.com)

MEA CULPA – A great demo from this New Orleans punk band. A full sound, with layers of melody and depth. There is an underlying sense of melancholy throughout the songs that works in their favor. I'm reminded of a range of classics here from REPLACEMENTS, to the SAINTS, to the WIPERS, and more modern stuff like NEON PISS. The song writing is excellent, care and intention are evident in the layout (something lacking in most demos I get), and the sound is honest and soulful. Love it! (Matt) (7-song cassette, lyrics included, $3 ppd, Mea Culpa, 736 4th St, New Orleans, LA 70130)

MUERTE – A glorious collision of bombastic whirlwind hardcore and dark cavernous punk, this Mexican outfit will seriously blow your mind. It's not often that a band can sound so legitimately demented, but MUERTE are dark and twisted in all the right ways and not a single second of this tape comes off as contrived. When "Guerra Santa" breaks loose and the menacing stomp turns into a terrified sprint, all hope is lost. Goth guitar leads lurk in the shadows, obscured by high, sharp vocals rasped to the point of collapse, MUERTE could close the book on retro goth/punk if they wanted too. Thankfully, their vision is broader. This is incredible. (Robert) (5-song cassette, lyrics included, Y. Peña, Mar de le Tranquilidad 58, 04890 MEXICO, rotten_hoodoo@hotmail.com)

NAH – *End* – An intensely engaging collection of beats, sound collages and samples. Tough to file this in the traditional "punk" column, but boundaries are obliterated and I found myself captivated—some truly out there "other" shit that is really well crafted. More than punk enough for me. (Robert) (21-tracks cassette, no lyrics, Ranch records, 1812 Vineyard St, Philadelphia, PA 19130)

NEGATIVE RAGE – *Does Yours?* – A one man band from Halifax with a layer of noise, a clean surf guitar, minimal percussion and a guy awkwardly singing. Two originals and a JESUS AND MARY CHAIN cover. Not really holding my interest, but perhaps it's just not my thing. (Matt) (3-song cassette, no lyrics, cody_cross@hotmail.com)

NU-KLE-ƏR BLAST SUNTAN – *Prophetic Visions* – Noise punk through a different lens from Georgia/North Carolina. NÜ-KLE-ER BLAST SUNTAN's main distinction lies in unconventional guitar lines that offer an almost outer-space feel, laid over raging tempos and repetitive bass lines. Vocalist Anna screams relentlessly over the ruckus giving it an utterly manic feel. Hypnotizing and envelope-pushing hardcore. (Matt) (5-song cassette, lyrics included, nbst.bandcamp.com)

O GRANDE OGRO – *O Grande Ogro* – Mellow mid-tempo instrumental math rock from Brazil. My guess is that these kids think their music is far more confrontational than it actually is—it's just kinda flat. On the upside, the artwork associated with this release is excellent and engaging, so there's that. (Robert) (4-song CD-R, no lyrics, ograndeogro.bandcamp.com)

THE OFFSETS – *L.A.* – Melodic and fast pop punk from Los Angeles. Sort of a Ben Weasel delivery in the vocal department, but nothing else noteworthy going on. The most generic riffs ever with a clean and sterile recording. (Matt) (3-songs, no lyrics, 8665 Pickford St #3, Los Angeles, CA 90035)

ORIGEN – *La Mancha Humana* – This demo is a benefit for "La Pinya," which ORIGEN mentions is a community anarchist school. I was into this demo instantly. This tape has a lot of Spanish crust undertones. I am one for a slower tempo and this tape definitely did well enough on that part, giving a slower A-side and speeding it up on the B-side. This tape sounds like something I can dance to and still not get too crazy with. I am still trying to pin point what this band actually sounds like, but there are some bands you can't really make a comparison too, and although this one might not be one, you're lucky I can't think of anything right now to compare this to. This eight-track demo serves some good tunes and is definitely worth a listen. I would want to see an LP from this band in the near future, because it sounds like they're going toward the right direction. Sometimes I say, "Something twelve year old me would listen to" and this applies to this tape and that's definitely not a bad thing. (Oscar) (8-song cassette, Lyrics not included, somosorigen@gmail.com)

PÄÄ KII – Holy shit man! I've wanted to hear this band based on some praise I've read here and there, but I'm officially blown away! This is a US cassette release of their LP from last year and it is a fucking masterpiece. I literally just went online and mail-ordered everything I could find from them from a trusted punk distro, with my precious unemployment money! This is some of the most fun, catchy, and perfect punk with just the right pop sense added to seal the deal. It has classic written all over it! My Finnish is shit, but I'm gonna learn every word to this. My tape copy sounds a little warbled, but it seriously doesn't matter. If you haven't heard this, I strongly urge you to make it a priority! (Matt) (13-song cassette, no lyrics, $5 ppd cash / $7 ppd paypal, electricmayhemrecords@gmail.com, 1218 Washington St. Apt # 2, Denver, CO 80203)

PARANOIAS – It's got hooks, but it ain't poppy, Midwestern hooks (think ZERO BOYS) that make you instantly assume that a band knows what they are doing. Vocals are forcefully barked, and the songs are all just a little bit infectious. There's no edge really, which is my only complaint, but the start to "In West Philly" kinda takes care of that need for me with just the right kind of menacing (or is it mischievous?) intro. Into it. (Robert) (7-song cassette, no lyrics, % 4921 Warrington Ave., Philadelphia, OA 19143, TommyHpizza@gmail.com)

PURE DISGUST – This band is totally my kind of jam! Early hardcore with a mix of Oi!—definitely with hints of NEGATIVE APPROACH and SLAPSHOT. Vocal sounds like every pissed singer from the '80s in the East Coast, so it can't go wrong! They're from DC and I hope they tour the West Coast soon! (Juliana) (5-song cassette, no lyrics, puredisgustdc.bandcamp.com)

RADIUM GIRLS – Spastic, fucked up, screamy hardcore with a weirdo JOY DIVISION influence. Sometimes, the vocals sound a little like Chip King from THE BODY, so that's not a bad thing. There are some gurgling, noisy interludes and some totally spastic stop/start parts. Pretty awesome. (Greg) (5-song cassette, no lyrics, 820 Mellon St, Pittsburgh, PA 15206)

RATSTAB – Blown-out and noisy hardcore thrash from Rhode Island. They're tight and relentless, and the production has the perfect home-recorded quality. The vocals have a strange sort of youth-crew inflection at times, which doesn't really connect with the "mangel" intentions they seem to have. Overall a raging demo. (Matt) (7-song cassette, no lyrics, dan.dead@yahoo.com, ratstab.bandcamp.com)

RAZOR SMILEZ – Starting your demo off with a GRAY MATTER cover is a bold move, but these adult Germans pull it off quite nicely. A satisfying snarl gives the female vocals a distinct edge…and the second song sounds familiar too. Then there's a WHITE TRASH cover (a deep cut, well played, my German *freunden*) and I see a NOMEANSNO track listed near the end of the disc and I start investigating other song titles. Really? A cover band? The BRIEFS, D.I., QUEERS, LOS VIOLADORES and a few others…I mean, it's all pretty damn good, but I didn't think cover bands needed to record? (Robert) (13-song CD-R, no lyrics, razorsmilez.blogspot.de)

THE RESERVES – *Made in Tennessee EP* – A weird mix of Oi! and southern rock. Very competently played with a slick modern production and snarly vocals, but this is just way too much for me. (Matt) (6-song CD-R, no lyrics, thereserves615@gmail.com)

R.I.P. FUCKER – *Bangers and Fuzz* – Ease up there on the digital delay y'all! I know the echo-y vocal thing is in, but maybe tinker a bit more with the knobs before you settle for this awkward setting. It repeats too fast and then cuts off too sharp! Aside from that, this is sort of flat sounding raw punk with some pogo, noise and D-beat elements. It's predictable and calculated, which can still be okay if it's powerful or features some kind of twist, but this does not. Also, not to be Mr. PC or anything, but can't you think of a better word to use than "cunt" in your slogan railing against the rich and powerful? Seeing as how you're four dudes perpetuating a generally a-political musical trend, I don't think it's effective. (Matt) (6-song cassette, no lyrics, Ryan Mentha, 118 Munro Street, Coburg,Victoria, 3058, Australia)

RÜZ – RÜZ throws out three songs of pissed off, raging hardcore in about three minutes. At times, they remind me of a dumbed down TALK IS POISON, but always playing at breakneck speeds. Solid. It sounds like everything you love being thrown out of a window. (Greg) (3-song cassette, lyrics included, spottedrace.bandcamp.com)

SALAD INFLUENCE – *Crossed Out // Firestarter* – Spacey indie/pop with low fidelity delivery and plenty of dark '80s influence—not quite the goth shit the kids love these days, just dreary pop sounds. It's kinda amateurish, but that's also a bit of SALAD INFLUENCE's charm. Intrigued. (Robert) (3-song cassette, lyrics included, saladinfluence.bandcamp.com)

SCRAPIES – SCRAPIES play minimal bass and drums punk that sounds like it's always on the verge of falling apart in a cool way. Some of the songs are plodding and slow. Others are ramshackle and fast. It sounds like total bummer times mixed with no-wave bleakness. There are two vocalists who sometimes sing like old East Bay brats, RAOOUL. The unaffected bass kind of makes the sound a little empty, but maybe that's just my problem. (Greg) (7-song cassette, no lyrics, yacobdafisk@hotmail.com)

THE SHRIEKS – *Blood and Lunacy* – This is supernatural rock. If you think I'm joking, I'm not. All the songs are about witches, werewolves and "voodoo love." The SHRIEKS from Finland describe themselves as psychobilly and horrorpop. Need I say more? I like how fast these songs are, but that's about it. If you're a fan of psychobilly, you might also be a fan of the SHRIEKS. (Vanessa) (4-song CD-R, lyrics included, facebook.com/theshrieks)

SKIPLICKERS – *The Early Years* – Third installment of the "Common Thread Tape Series," this tape compiles a demo from '08 and EP from '09. Sixteen-tracks of UK hardcore inspired by the Swedes. The playing is tight and some of the riffs are great, and it brings to mind DESPERAT. The EP tracks are noticeably more raw and show the band at a much more energetic level than the demo. (Matt) (16-song cassette, no lyrics, skiplickers@hellokitty.com)

SLEIGHT – There's something in the water in Nova Scotia. It seems like every month there's another demo from the Eastern Canadian province and they tend to be pretty damn good. SLEIGHT play burly HC/PV with thundering low end and a whirling cacophony of drums that thunder during the "slow" parts (they aren't slow) and turn into a blur when they blast. These dudes are obviously well versed in the classics and are using the example as a starting point instead of an end game. Only negative is that the guitar is a little buried, but I look forward to another dose. (Robert) (5-song cassette, lyrics included, jmp-hansen@hotmail.com, sleight.bandcamp.com)

SOLID ATTITUDE – This is another in the two-song Halloween cassingle series from Lumpy Rex. Side A, "No Sax", is a little surfy, a little demented and carried over the top by the maniacal screams of their inspired singer. Side B adds a sax to the mix, an instrument I hate, but they make it work. Side B is a little more boppy and light, but still good. They throw in an off-kilter rhythm that sounds like a fucked up, lost Dangerhouse Records comp track. Great shit! (Greg) (2-song cassette, no lyrics, spottedrace.bigcartel.com)

SPACE WOLVES – IV – This tape is pretty much like their last release. Very poppy, with a bit of a '60s influence. Lots of emphasis on the pop and not much on the punk. Some of the songs are really short…like less than a minute. Not great, but not bad. (Greg) (13-song cassette, no lyrics included, space-wolves.bandcamp.com)

STEVIE DINNER – This is heavily synth-based with drum machines and has some Johnny Marr guitar moments, but it's a lot of fun. Some moments of it sound eerily close to muzak, but in a pleasant way. Jazzy at times, but still punk. Definitely a breath of fresh air in this review section. Sounds inspired by Sublime Frequencies and "Sounds of Saharan Cellphones". Really breezy! (Greg) (15-song cassette, no lyrics, steviedinner.bandcamp.com)

SUFFER DAMAGE – Raw as fuck ramshackle noise punk from Belgium. The hollow bass, the piercing distortion masking the sounds of what was once a guitar, the damaged re-re-reinterpretation of UK82 beats pounded out with an urgency fueled by either determination or desperation. Those who are fed up with the black clad noise punk invasion will surely dismiss SUFFER DAMAGE in an instant… but whether pure or contrived, the sounds still make me clench my fists—these kids are going for it and I like that. (Robert) (9-song cassette, lyrics included, sufferdamagecontact@gmail.com)

SUPER FAMICOM – Indie shit that veers between chilled out psychedelia and an apparent attempt at adult oriented singer songwriter rock. This is a one-man project and the dude has been *very* prolific over the years. Based on my limited exposure and a little internetting, this release is more to my liking than his others — aside from the black metal detour he took last year. Weird. (Robert) (9-song cassette, lyrics included, 150 MLK Ave., St. Augustine, FL 32084, http://pjrecs.com)

THE SURROGATES – Fat Wreck-style drums, LEATHERFACE / JAWBREAKER-style vocals. Emotional pop-punk with a bland '90s sound. Nothing to write home about. They probably like LATTERMAN too. (6-song CD-R, lyrics included, thesurrogates.bandcamp.com)

SVART PARAD – *Discography + Unreleased Tracks* – Part of a slew of essential reissues by Malaysia's Black Konflik label, this tape puts together the entire recorded output of Sweden's SVART PARAD. Ex-ASOCIAL, this might as well be the blueprint for ramshackle Scandinavian D-beat. Even though every self respecting internet-era crust punk has probably long since downloaded these songs in the form of fourth generation mp3s, it's pretty killer to press *play* on this collection that includes the well documented demos (three recorded in '84/'85), an unreleased split with KAZJUROL and screaming session from 2008. (Robert) (30-track cassette, lyrics included, Black Konflik, PO Box 28, 27600 Raub, Pahang, MALAYSIA, blacxkonflik.blogspot.com)

SYCAMORE – Syrupy sweet pop-punk fronted by lilting female vocals that are a perfect mix of dreamy and out of tune. Blasts of grunge guitar keep this from sounding too "nice," and the overall impact is as in line with early '90s college/indie acts as with any wave of pop-punk I can think of (although that really depends on where you categorize JAWBREAKER, doesn't it?)…but shit man, who doesn't love them some SUPERCHUNK? Lyrics are well written, personal and suggest that SYCAMORE's intentions are "determined but melancholy," something I can definitely get behind. (Robert) (7-song cassette, lyrics included, sycamorebandny@gmail.com)

TESTÖKRA – *Shaking Nerves* – Self-described Riot Grrrl trio from Miami who perfectly recreate the urgency that was so prevalent 20+ years ago. Bass guitar heavy dirges fronted by vocals that mask any perceived insecurities with fierce determination—there are occasional bursts of speed, but TESTÖKRA's strength is their plodding mid-tempo menace (and the track "Menace" is the strongest one of the bunch). There's something about listening to music and feeling like the people making it are doing so out of necessity, and that thought fills every corner of this tape. The songs might be simple, and the vocals might be a little shrill for some, but the key here is to listen deeper. *"Please put me in my place / I don't belong here / You've made it so clear / I don't belong here."* (Robert) (10-song cassette, no lyrics, A. Campos 6420 SW 18th St, Miami, FL 33155, testokra.bandcamp.com)

THUMBSCREWS – One man blown out hardcore distort-o-rama? Sign me up. This shit sounds so damned fierce—the voice is one of pure menacing disdain and the ultra raw but thundering production absolutely cannot hide the power of these songs. If this is the sound of solitude, then there is clearly hope for the loners. "*Hate myself, I'm worth less than dirt / But somehow, it's not me I want to hurt.*" (Robert) (6-song cassette, lyrics included, conoredmunds@gmail.com)

TRAUMA HARNESS – "Dead and Loving It" – Oh shit, this is wonderful! TRAUMA HARNESS belts out their gloomy style of gothy, dismal post-hardcore as tempered through a Lumpy Rex Halloween tape release. Between their originals, the band adds to the spookiness with rousing covers of ALICE COOPER, SIEGE and JOHN CARPENTER. It's hard to make eerie music not sound hokey, but TRAUMA HARNESS manages to pull it off. They also manage to use a very respectable amount of reverb. (Greg) (7-song cassette, lyrics included., spottedrace.bigcartel.com)

UNATTENDED FUNERAL – Slovakia's UNATTENDED FUNERAL plays heavy crusty '90s hardcore like HIS HERO IS GONE, with a tad more grind/power-violence thrown in. They're super fucking heavy in all departments, and vocals swap back and forth between medium-howled and low-growled. Precise and interesting song structures will certainly please fans of the style. The handsomely-screened J card is the icing on the cake. (Matt) (4-song cassette, lyrics included, analog freaks.net)

VERSKLAVEN – *2011-2012* – I cannot say enough about this Texas band. They have the same punch as NAUSEA or AFTER THE BOMBS but stay true to their own sound. This band plays straight crusty black metal with the ferocity of the HELLHAMMER demos and early VENOM. Tracks one and two are off their split with ABDUKTION and three through seven are off their ripping self-titled LP. I am not a fan of CDs, but this is a must own, for real! (Amelia) (7-song CD-R, no lyrics included, versklavenhouston.bandcamp.com)

VIOLATIONS – There's almost no info with this tape. The cover features a crude drawing of a hand stuffing its middle finger into the urethra of a penis. The music contained within is manic hardcore/sped-up '77-style punk with a singer who sounds like a wild ox. This shit is pissed and doesn't give a fuck, the way hardcore should be! It totally rules! Get this or fuck off! (Greg) (6-song cassette. no lyrics, Lumpy Rex, spottedrace.bigcartel.com)

WILD HEX – Raw DIY recording of this rock'n'roll-infused punk band from St. Louis. It sort of has that dirty southern pop-punk thing going on, but with wailing rock guitar riffs. Sassy talking vocal parts are annoying to me and he does it about half the time. While there is plenty of room for growth, I will say that it's still a promising demo. (Matt) (5-song cassette, no lyrics, donttouchmyrec@gmail.com)

WOLF LUV – Maybe zero fidelity nihilistic lowest common denominator hardcore punk isn't your thing, but the primal, piercing assault of Illinois' WOLF LUV will appeal to many. Shrill demonic vocals dominate the mix, while high-end guitars lacking anything approaching power compete with a brutally simple jackhammer drum attack. You can almost see the blood and the beer. (Robert) (4-song cassette, no lyrics, asswolfindustries@gmail.com)

V/A – *Virus Tropical* – This is a must-have comp if you want to know what's going on in Brazilian Punk nowadays. Four bands, all from Sao Paulo, four songs each band. Opening this tape is RAKTA, an all-girl band that is turning Sao Paulo punk upside down with their dark/goth/experimental, yet super punk sound. Not joking when I say I get goosebumps everytime I listen to them. Give it a try to understand what I'm talking about. Second is LIKZO, well, let's say they listened to a lot of INVASION and DESTINO FINAL, that's enough description! The B-side starts with CADAVER EM TRANSE, they already have a flexi out—the best post-punk band nowadays you haven't heard yet. Last, but not least, is GATTOPARDO—they sound like garage-rock-ish and remind me a post-punk Brazilian band called FELLINI. The insert is really cool — done by hand and photocopied on blue paper, including pictures from bands and a funny text (in English) telling a little about each band and even stories, like when GATTO PARDO played at a high school party in a mansion and got into a fight! Needless to say, it's probably going to be sold out in one month, but I got to say anyway: you need this. (Juliana) (16-song cassette, no lyrics, info@nadanadadiscos.com)

ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(JA) Juliana Almeida
(VX) Vanessa Asswipe
(MB) Mariam Bastani
(JB) Julia Booze
(EC) E. Conner
(JD) Justin Davisson
(SF) Sami Fink
(FF) Francesca Foglia
(DG) Dan Goetz
(LG) Layla Gibbon
(OG) Oscar Gutierrez
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(DZ) Ryan Modee
(AP) Ari Perezdiez
(LA) Lydia Phelps
(MP) Max Power
(FU) Ray Suburbia

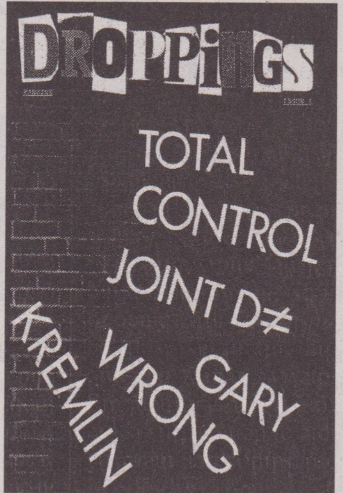
ANTIPATIA #32-33-34 / $?, PDF
8.5 x 6 – copied – 8 pgs – Spanish

I reviewed the last three issues of this zine, and I am confident this zine will stay as great in content as it was before. This is one of few zines that I see come out of Spain that truly merges all issues punk and social justice. There is a pretty cool interview in #34 with the Mob, and I although I wish I could actually get through the whole thing, these were lengthy! The best thing in issue #32 was the interview with Mujeres Sobre Olas, a collective of women who swim out on a boat to international waters to perform abortions! This interview was amazing and something that made me have hope for folks who are doing great work around the rights of women's bodies. I mentioned in my last review that the amount of writing within these zines was a little intimidating, and that is still applicable. I think it's more about how it looks than how long it actually is. The zine folds out into a poster that is filled with writing and a couple of photos. However, the zine is still completely worth a read and it truly demonstrates what Ultimo Resorte meant when they mentioned *Barcelona es Diferente*. I would take short breaks on this zine, just because it can be a tad overwhelming, but the content is so good! I encourage everything that is happening in this zine, fully. (OG)
antipatiazine.wordpress.com /
fuegoenlamoncloa@hotmail.com

ANTIPATIA
COMUNICADO #34 - Octubre 2013
THE MOB

DROPPINGS #1 / $4
8.5 x 11 – copied – 16 pgs

Droppings is a brand new fanzine out of Atlanta from the folks who run the hardcore label Scavenger of Death. Fresh and handsomely laid out with a snapshot of Atlanta's current punk and DIY bands and some short, engaging interviews with Total Control, Gary Wrong, Joint D≠ and Kremlin. All the best fanzines come with tapes, and this one's got the featured bands, as well as some samples from the Atlanta scene report itself: GG King, Neon Christ, GHB, Dasher, and more. As with every ambitious first shot, there's the anxious hope that this will buck the trend and keep on running, but we'll just have to wait and see. (FF)
www.scavengerofdeath.storenvy.com



DWELLING PORTABLY #? / $2
5.5 x 8.5 – copied – 40 pgs

As always, *Dwelling Portably* is crammed full of text and hand drawn diagrams. The words almost spill onto the floor when you open it up! Filled with awesome DIY tips on camping, biking, "off the grid" living. I highly recommend this long running zine (since 1980?). It's right up my alley, but it's just really hard to read. Buy these as they come out so that you don't have to buy the reprints from Microcosm! (DZ)
Lisa Ahne / PO Box 181 /
Alsea, OR 97324

EQUALIZING X DISTORT Vol. 13, #1 / $?

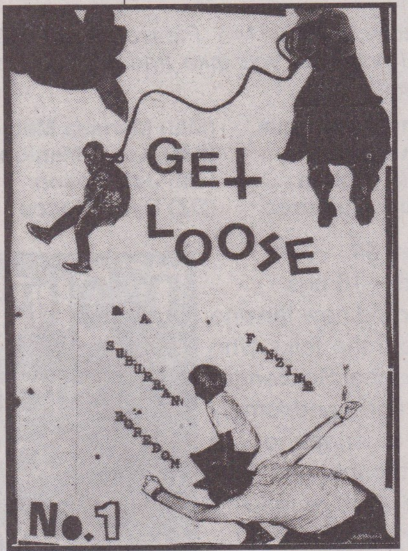
I should really read this zine (or listen to the radio show) other than when I get it for review, because it's truly a treasure that's taken for granted. The interviews are always fun, conversational, and in-depth, no matter what band is interviewed—the TV Freaks interview that takes up most of this issue is no exception. The interview is accompanied by numerous flyers of theirs, and this issue concludes with several pages of quality and in-depth record and demo reviews. (DG)
21 Foundry Ave Unit 5 / Toronto, ON
M6H 4K7 / Canada
equalizingxdistort.blogspot.com

GET LOOSE #1 / $2, trades OK
5.5 x 8.5 – copied – 40 pgs

The debut of this hardcore-centric zine out of Texas. Excellent, lawless layout that channels the aesthetic of modern hardcore, especially the younger bands coming out of Austin. This first issue features a short intro by creator Jon, an interview of sorts with Candice from Necro Hippies, a re-print of Chris Dorner's extensive manifesto, and a bunch of brief, but solid, record and zine reviews. It's a little light on original content, but he's set himself up nicely to make future installments meatier and more interesting—still, this is a good premiere. (KM)
12905 Water Wheel Cove / Austin, TX
78729

GRRRLS IN SUBCULTURE #2 / $?
8.75 x 6 – copied – 28 pgs
I'm only gonna say this once—it is totally fucking mind-numbing to read about privilege politics in the scene without viable solutions other than "build girl gangs!" The notion of a girl gang is problematic in a lot of ways because it doesn't really leave room for trans and non-binary people *and* it fetishes violence that permeates communities and draws police attention. I encourage literally everyone to wreck shit but DCSC! I want to make shitty dudes and abusers uncomfortable as much as the next queer but I feel embarrassed at the simplicity with which so many folks approach their rage. There is a literal privilege checklist in this zine—to tally our social advantages or victimization is simply not enough, you guys. Also the Contorture interview had me feeling like I was going to explode when I read the part when the interviewer conflated general sex work with human trafficking. I don't really know that much about how shit goes down in Germany, but I can tell you *this hoe ain't happy*. A wise dude once said "Rip it up and start again" and I really encourage young punk feminists/Riot Grrrls to yield this advice. (MP)
www.grrrlsinsubculturezine.tumblr.com

THE HARD FIFTY FARM: WHAT BECOMES OF THE BROKEN HEARTED #2 / $4
5.5 x 8.5 – printed – 36 pgs
Just so you know, this "zine" came with a one-sheet. And an ISBN number. But anyway, the writing is pretty high quality, and very compelling, if scattered and not exactly sensibly edited. These are fraught stories of redefining one's place when things start to be unrealistic…of making decisions for the good of other people and not necessarily yourself. A punk-parenting fear of repeating one's parents' dynamic, down to the photographs where Dad looks vacantly as if Mom fucked his life up and he is meant for bigger, better, other things. The mundane tasks of farm life, things slowing down; becoming unable to take seriously even the frivolity of the city and all the totally material concerns of life inside it. Finding truth in the milling of first responders at an accident scene, who should go home to their wives and don't want to. The ugliness of it all, rural Kansas style. Pick this one up if you are considering giving up on city life. (JB)
Punch Drunk Press / 816 North Main Street #200 / Lansing, KS 66043



LIGHT IN THE ATTIC 6#5, Spring-Summer 2013 / $?
6 x 6 – printed – 36 pgs
This is a zine put out by Light in the Attic records featuring articles and mini interviews as well as ads and a record catalog for the label. I am usually weary of zines connected to any sort of "business," but that is definitely a product of my mistrust of the current climate of marketing and it's culture vulture approach masked as just "being cool." Well, I assure you that this zine is not that. Sure all of the people featured have some sort of connection to the label, but this is more supplementary info about artists whose main communication of ideas is solely their music and people who you may have never known, but will be happy that you do after reading about them. What you get here are some interesting stories and interviews that would otherwise be unknown, that this label has decided to share. It's smart as far as a "marketing" perspective, I'm sure, but the content is interesting on its own. In this issue we have interviews with Jon Treneff about the Light in the Attic road trip, Roky Erickson, one of the makers of the movie *Searching for Sugar Man*, Kevin Howes who helped to compile an album of Indigenous musicians, Rodrigo Amarante by Marcos Valle, George Ginn (owner of The Record Album, vinyl only soundtrack record shop) by Spencer Hickman (former manager of Rough Trade), the owner of Stoughton Printing, articles about hippie rocker Ray Stinnett, the studio players from D'Angelo's *Voodoo* album, the Big Boys and a crazy story by Jim Horn about Phil Spector. Interesting read. (MB)
PO Box 31970 / Seattle, WA 98103

NIGHTSHIFT #2 / $2, $3 ppd, trades OK
8.5 x 11 – copied – 24 pgs
My one complaint is that this zine isn't long enough! *Nightshift*, from Ottawa, is a zine filled with short, amusing essays and brief interviews. The zine is titled *Nightshift* because the author used to work the nightshift at a resort where he probably wrote most of these stories. In this second issue, the author visits the Church of Scientology where he fills out a questionnaire and scopes the place out. He also interviews AuraChannelerChris, who supposedly wrote the longest work of fiction in history. They talk about video games and fan fiction. The rest of the pieces are equally entertaining and bizarre. If you like zines with a little more substance than your average, emotionally charged perzine diary rants, I recommend you check *Nightshift* out. I beg the editors to make the next issue twice the size. I want more! (VX)
nightshift.zine@gmail.com
jmfrancheteau.wordpress.com

PML #6 / contact for price
6 x 8.25 – printed – 80 pgs – Finnish
As a note included with the zine correctly noted, "you (the reviewer) don't understand a shit about this." But even without any knowledge of Finnish, I do have an appreciation for a square-bound zine packed with writing and cleanly reproduced photos. The guy with the bird on his shoulder and the rather pregnant singer are just two examples. Many shows and recordings are reviewed, including the Punk is Danger II festival with a ton of rad Finnish bands and Armagedom. Extensive interviews appear with the bands Kovaa Rasvaa (at least half the band is female) and Forseen. In two other talks I couldn't discern the subject. Some literary topics are

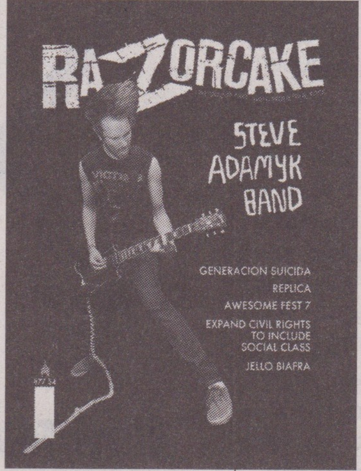
addressed as well. Overall this seems a quality investment for a long, dark, and cold winter. (JM)

Ville Riikonen / PML–Zine / Bengalinpolku 1 G 26 / 00560 Helsinki / Finland / pikakelauksellamaailmanloppuun@gmail.com

RAZORCAKE #77 / $4

8.5 x 11 – printed – 111 pgs

It's been a long time since I actually sat down and read an issue of *Razorcake*. Years ago I was really into the magazine, but over time I found myself reading less and less of it. So when my local record store stopped carrying it, I didn't consider getting a subscription. It was the issue where the only record they reviewed was Dillinger 4's *Civil War* about a hundred times that put me over the edge. So I actually looked forward to reading this magazine with fresh eyes… and I have to say that it hasn't changed much. There's yet another Nardwuar interview with Jello Biafra, meandering old dude perspective fest reportage (from Awesome Fest 7), and a somewhat dry long-form article (this time about expanding civil rights to include class) that seems better suited for a political blog than a punk magazine. However, I really liked Todd Taylor's editorial about how *Razorcake* is actively seeking out more female contributors. Taylor's recognition of *Razorcake* as sometimes being perceived as a zine full of "angry white males," and his acknowledging that the magazine should, and can, change that is pretty rad. (Though his defending being both white and angry was kinda weird.) There are also a couple of great interviews with LA's Generacion Suicida and Oakland's Replica, some really cool comics (yo, Mitch Clem! *Love* your stuff) and, as always, a pretty expansive review section. *Razorcake* is what it is, for better or worse. But even if you're not really into what they cover, you've got to appreciate the fact that they've been going at it strong for as long as they have. They *definitely* do their part. (FU)



SCRUTINY ZINE #4 / Winter 2013 / trades OK

4.5 x 5.5 – copied – 8 pgs

This is a fine example of punk DIY zine mastery. *Scrutiny* has an abnormal layout with folded over pages, weird propaganda cut out inserts and is bound by a rubber band. Adam talks about the rad touring bands that passed through Halifax last winter and gets us up to speed with rad new bands in Halifax, like Lifechain. There is an interview with S.H.I.T. from Toronto and Koszmar from Vancouver. We get a nice update, mostly on Canadian punk in these pages, as well as a mini report from last year's Varning From Montreal fest. The zine ends with reviews of Frenzy, Neg FX, and Contort releases. Adam will gladly accept demos, trades, and hatemail! (AE)

(Adam Kindred / 5574 Cornwallis Street / Apartment #1 / Halifax, Nova Scotia / B3K 1B4 / Canada / kindred.adam@gmail.com)

TNSRECORDS #15 / free

8.5 x 5.5 – copied – 46 pgs

This is put out to celebrate the tenth anniversary of this UK punk label, TNS. The layout is good and all, but as you'd expect it's an overview of the bands and gigs that have to do with this label. The zine is mainly focused on Fat Wreck/Epitaph inspired and ska-punk bands, which is really not my thing. Plus, having not heard any of the bands on said label it makes it a hard to follow. Still, along with the usual Bouncing Souls/Bad Religion reviews, they managed to also review RAD's *Loud and Fast* LP as well as Terveet Kädet. I liked the article called "Making lists of obscure footballers" with made up names like Keith Curly Wurly and Graham Le Sauxsage. Also, the profile of the bands on the Swedish compilation *Sweden the Deal* was pretty good. Some OK-ish interviews with Leeds' Acid Drop, Sounds of Swami and No Fealty from Denmark. A mixed bag, but you might dig this if you're into the aforementioned styles. (JD)

17 Heywod Road / Pretwich / Manchester M25 1FB UK

TRUST #162 / ? 2.50

8.5 x 11 – printed – 68 pgs

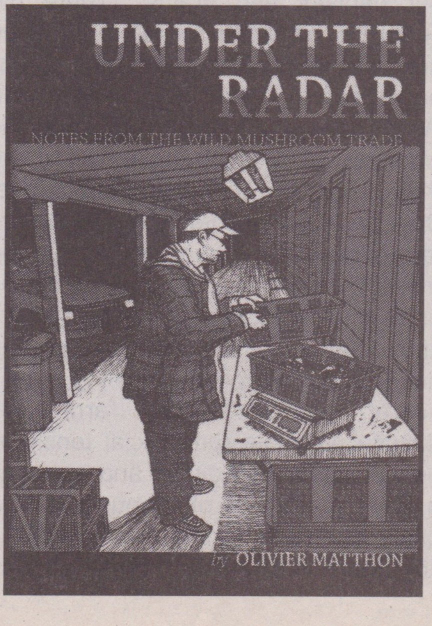
From looks alone, this zine seems to be pretty sick. If I read German I think I would dig the content. It is structured pretty damn closely to *Maximum Rocknroll*, with columns and reviews of records and zines from around the world. They have some underground records mixed in with mainstream releases in the reviews section, so if you're looking for something all about the German DIY punk scene, this zine might not have what you want. The quality of the print is impressive and the layouts are clean and easy on the eyes. It is worth checking out if you can read German! (SF)

Postfach 11 07 / 28087 Bremen / Germany

TRY TO WAKE UP WITH A SMILE ON YOUR FACE #4 / $?

5.5 x 8.5 – copied – 28 pgs – English & German

A punk zine out of Berlin in cool cut'n'-paste style, created by Chriz, with a couple guest writers and a neat layout. In this issue you'll find: an extensive analysis of why Cock Sparrer should be booted from punk for their right-wing associations (he fittingly calls idiot Oi! punks "Oidiots"); some gig reports and



an interesting history of '80s German punk zine *Kabeljau* (in German); a piece on going sober/straightedge; a relatively longer section for punk/political/footie zine reviews (nice!) and a couple football match reports—including a report from a FC United of Manchester (FCUM) match, which was the club formed by old Manchester United fans in 2005 as a reaction to Man Utd basically selling out to US businessman Malcolm Glazer. That's a pretty radical thing to do, if you count Man Utd's popularity based on its worth ($3,165 million; no biggie). This zine will appeal to footie punks, and I can think of a couple chums who would happily thumb through other issues of this. SF ist braun weiß. (LA)
posicore@baerenhor.de

UNDER THE RADAR: NOTES FROM THE WILD MUSHROOM TRADE / $5
5.5 x 11 – printed – 40 pgs
Author Olivier Matthon offers a tiny glimpse into the lives of mushroom buyers and pickers of Mendocino County, CA. I was fairly stoked to get this zine, because Mendo is where I called home for about nine months last year, and about half the time I was there was spent in the woods picking pounds and pounds of edible mushrooms. When I showed this little gem to a local well known, mushroom hunting maniac, he advised me to be really aggressive with my review in regards to the racism that is evident in mushroom picking, because "mushrooms created our penises and brains". There did seem to be some tension between groups, but the author seemed to just be observing everyone's behavior. What really struck me, though, was the kindness of these people who make their living on this economic fringe. Buyers loaning their sellers/pickers large chunks of money, or buying mushrooms that they know they will be unable to resell, simply because they know their seller is a good person and needs the money, or stumbling onto a secret, guarded, weed farm, and despite paranoia (and racial tensions) being invited in for dinner and to smoke a bowl made out of a mushroom. A quick little read, I kinda wish it went a little more in depth with these characters, as opposed to this super quick peek. A really attractive, well put together zine that I can't wait to loan out to a few of my mushroom hunting pals. (DZ)
Pioneers Press / 816 Main #200 / Lansing, KS 66043 / omatthon@hotmail.com

VANIFESTO: A MEDITATION ON VAN LUST / $?
8.5 x 5.5 – printed – 27 pgs
Vanifesto is by Damien Luxe, aka Hadassah D'Luxe. She is a Brooklyn-based queer femme liberationist artist, lifelong writer, multi-media producer, community organizer, media justice activist and also happens to be a van aficionado. For anyone who has ever hopped in a tour van or driven one, you know that a good van makes for a better tour! And every van has some stories—if only van walls could talk! Did you know there was a caravan of lesbian separatists who traveled together via tricked-out vans and took on the surname Van Dyke in the late 1970s? Neither did I! This zine breaks up van lust into several categories: intro vanifesto, van his/hers/our story, vantasy XXX, searching and purchasing, hard facts about buying a van and maintenance, guide to customization, and a slew of pictures and van stories. Apparently, you can do a lot more in a van than go on tour, if you know what I'm saying. Whatever you do, have fun and do it on four wheels, hopefully with track lights! (AE)
(damienluxe@gmail.com / axondluxe.com / femmetech.org)

WHERE MOSS AND RUST GREW / $5 ppd
5.5 x 8.5 – copied – 20 pgs
The editor's old zine was *Get Lost.* This is the new one, made up exclusively of photos. The reproduction is fine, even though most pages have multiple pictures. Most of the shots are dudes skating, dudes BMXing and bands playing. Like most photo zines, the price is high and it's a quick read for people who aren't students of the genre. Otherwise, it's cool enough. (JM)
Louis Pacheco / 1706 Lowry Rd / Laredo, TX 78045

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"NEVER MIND WHAT THEY'RE SELLING-
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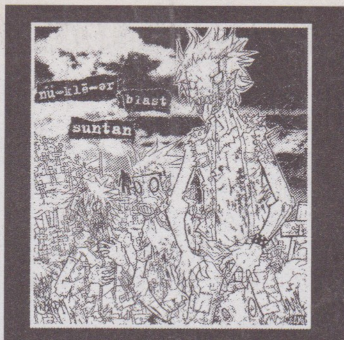

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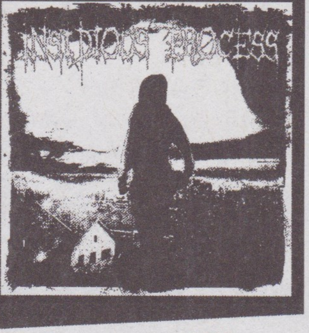

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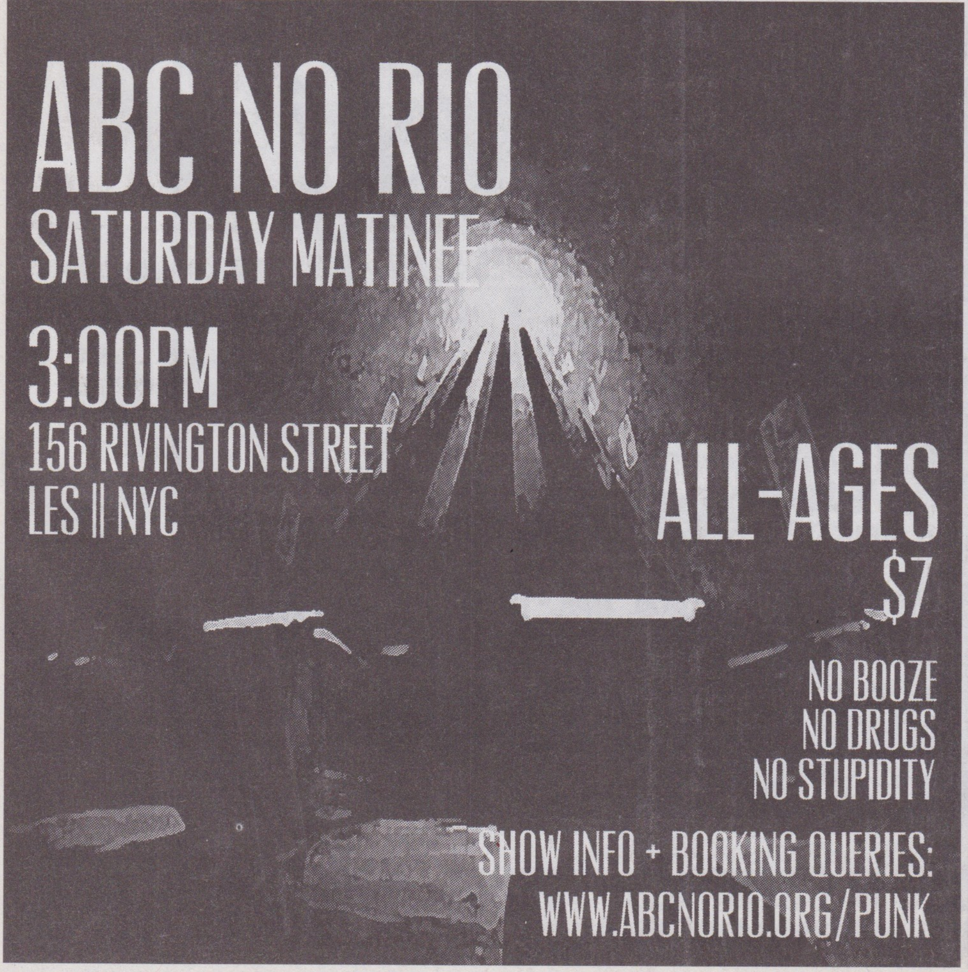

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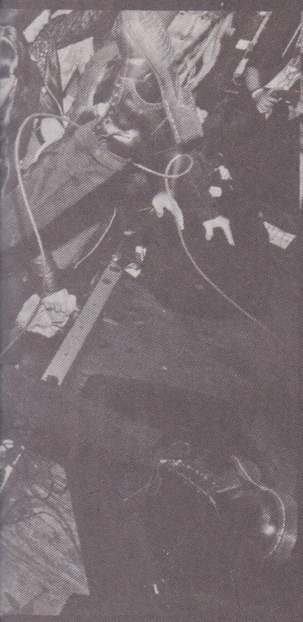

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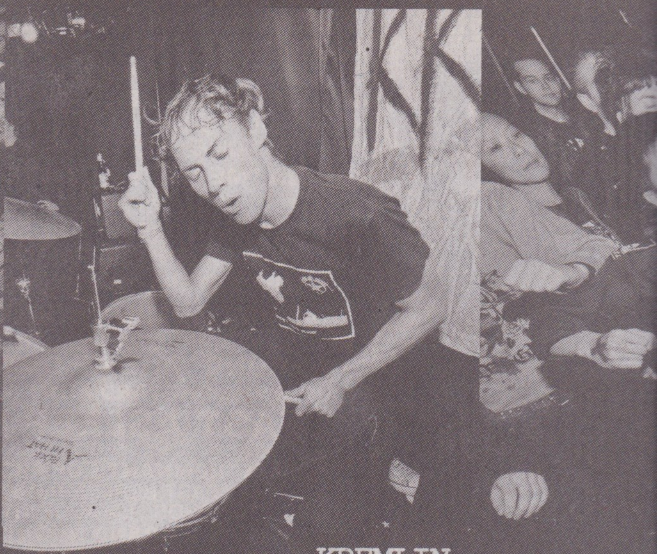

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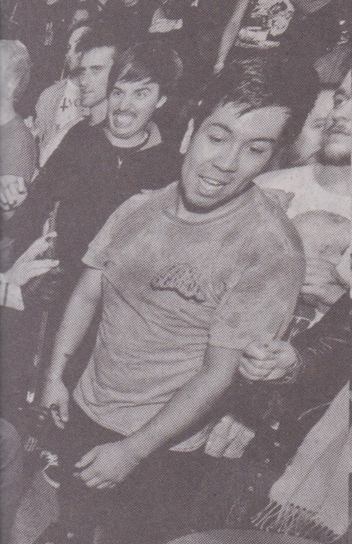

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